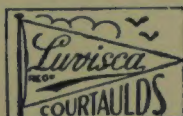


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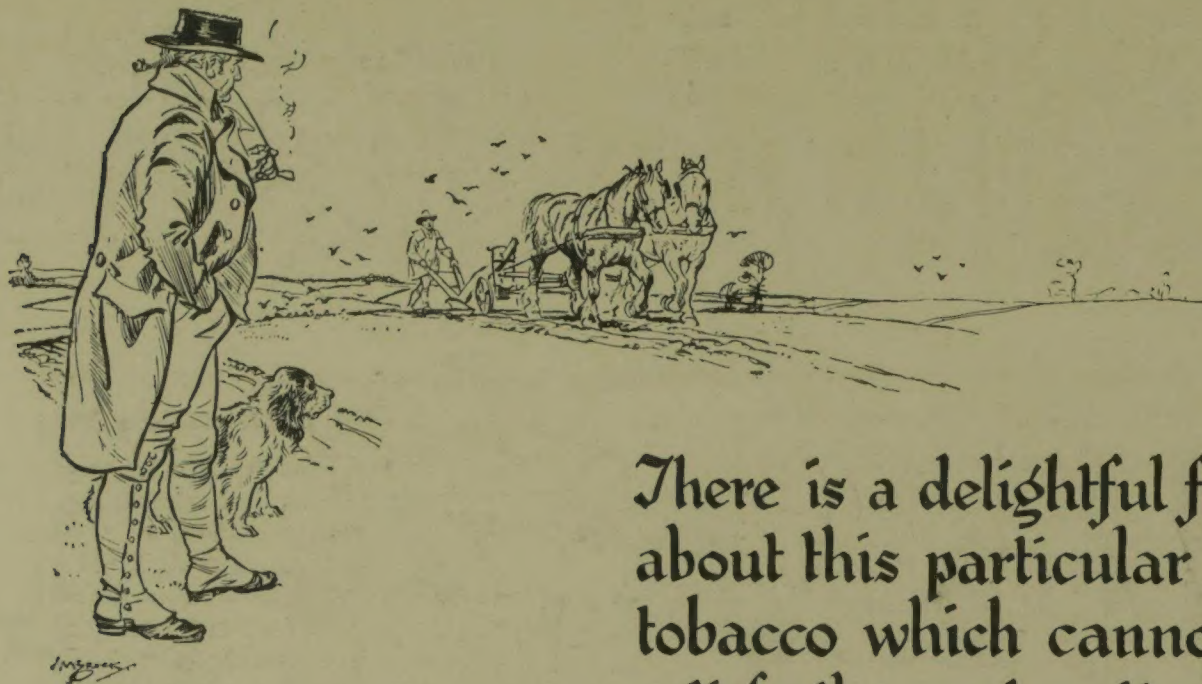
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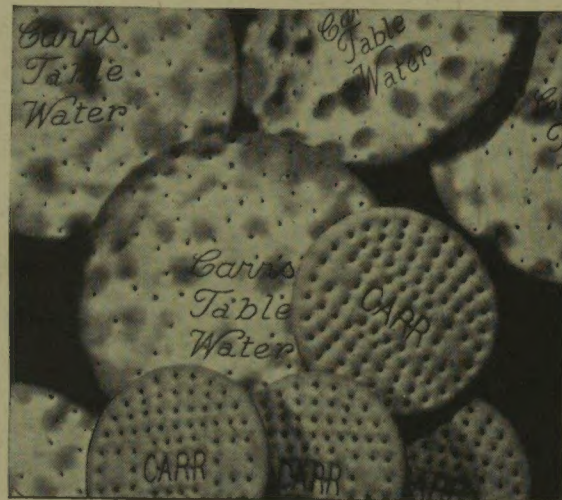
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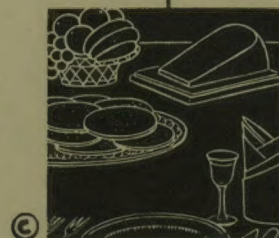
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SATURDAY, JANUARY 23, 1932.



VERY LIKE ITS 400 B.C. "ANCESTOR": ST. GEORGE AND THE DRAGON—PISTRUCCI'S ORIGINAL DESIGN FOR THE SOVEREIGN.

A 400 B.C. "ANCESTOR" OF THE ST. GEORGE AND THE DRAGON OF THE ENGLISH SOVEREIGN: BELLEROPHON ON THE WINGED PEGASUS SLAYING THE CHIMÆRA—A NEWLY-DISCOVERED MOSAIC FROM OLYNTHUS.

THE descent of our St. George and the Dragon legend from the ancient Greek myth of Bellerophon and the Chimæra is clear from the above illustrations. The large photograph shows a wonderful pebble mosaic of about 400 B.C. (probably the earliest representing a mythological subject) recently found on the site of Olynthus, the Chalcidian city destroyed in 348 B.C. by Philip of Macedon. The discoveries at Olynthus are described on page 118 by Professor David M. Robinson, Director of Excavations, with further photographs. The small illustration below on the left, reproduced by courtesy of the British Museum, shows the original design for the English sovereign, drawn by Benedetto Pistrucci, an eminent Italian engraver engaged by the Prince Regent. The right-hand photograph, given by courtesy of the Royal Mint, shows the first sovereign to bear this design—a coin struck in 1817. Further details may be found in Sir Charles Oman's recent and very interesting book, "The Coinage of England."



THE FIRST ENGLISH SOVEREIGN BEARING THE ST. GEORGE AND DRAGON DESIGNED BY PISTRUCCI: A COIN STRUCK IN 1817.

NEW TREASURE FROM THE CITY OF DEMOSTHENES' "OLYNTHIACS."

FURTHER DISCOVERIES AT OLYNTHUS, DESTROYED BY PHILIP OF MACEDON: THE FIRST CLASSICAL CITY OF A PERIOD BEFORE ALEXANDER TO YIELD AN INTACT SITE, RICH IN WORKS OF ART, FOR EXCAVATION.

By DAVID M. ROBINSON, Professor of Archaeology in the Johns Hopkins University, Baltimore, Md., and Director of the Expedition to Olynthus.
(See Illustrations opposite and on the front page of this number.)

We publish here the first instalment of Professor Robinson's interesting article on the new discoveries made during his second campaign of excavation at Olynthus. The remainder will appear in our next issue.

IN *The Illustrated London News* of May 26, 1928, an account was given of the discovery of Olynthus and of the results of the first season's excavations; four volumes have since been published on the discoveries by the Johns Hopkins Press. From March 25 to the end of June of last year (1931), with a staff of fifteen experts and about 350 workmen (most of them Asia Minor refugees), in groups of fifteen, each with two supervisors, the excavations were continued by the Johns Hopkins University Expedition under the auspices of the American School of Classical Studies in Athens. In spite of many hindrances, including heavy and frequent rains (and even snow and hail) which turned the clayey soil into deep mud and the intervening river into a torrent, the results have exceeded those of 1928 in importance. The houses are superior in quality and preservation; the terra-cottas, of which some four hundred, including several moulds, were found, present a more attractive range of types; the vases offer more numerous interesting representations (some 750 were unearthed); many of the 500 or 600 bronze articles are unique in character; and lastly, the 1200 coins are even finer and more valuable than those of the preceding campaign.

Olynthus Betrayed to Philip of Macedon.

There was a small Neolithic settlement as early as 3000 B.C. but Olynthus played a prominent part in Greek history only from 479 B.C., when it was turned over by Xerxes to the Chalcidians and to Critobulus of Terone, down to its destruction, in August 348 B.C., by Philip of Macedon. Philip realised that he must destroy Olynthus and the powerful Chalcidic League of some thirty cities, of which, with a population of some 50,000 inhabitants, it was the capital, before he could conquer Greece—as he did ten years later at the battle of Chaeronea, thus preparing the way for his son, Alexander, to conquer the world. It had taken four successive generals and four years for the Spartans to capture the town in 379 B.C., and Philip would never have captured Olynthus but for the treachery of Lasthenes and Euthycrates, and other friends of his inside the town.

Philip Loses an Eye, and Wreaks Vengeance.

During the conduct of the siege, however, the great Philip lost an eye, and with it his temper. When the city fell, he ordered every house and building to be destroyed. As Strabo says, he treated Olynthus outrageously. Hundreds of lead sling-stones and bronze-tipped arrows were poured into the town, and many of them, inscribed with his name, we found among the ruins. One can picture the excitement of the young boy Alexander, then only eight years old, when he joined the soldiers looting and setting fire to the whole town. Only a few of the citizens, such as could tell good jokes at the banquet held by Philip in honour of the victory, were spared. Many were sold into slavery, and only a few escaped as refugees. In Athens the great painter Parrhasius bought an Olynthian captive from Philip and tortured him to serve as a model for his picture of Prometheus in agony, until the poor wretch died. The city never rose from its ruins again, and for that reason the material remains prove to be all of the classical period, except for scanty remains of the Neolithic and Byzantine Ages.

Athens Inert Under the Dole.

The very stones not only cry out against the drunken Philip, but echo the denunciations of Demosthenes, who recognised that the crisis "called almost with an audible voice," but who, in spite of the passionate rhetoric of the Philipics and the three Olynthiac orations, failed to rouse the Athenians to meet the Macedonian danger and to save Olynthus. The revenues of Athens were being expended in the form of doles to idlers at home, rather than in the form of pay to defenders of their country abroad. Demosthenes likens the situation to a physician's treatment which neither cures nor kills the patient. "Men have reared private houses more stately than our public buildings, while the lower fortunes of the city have sunk, the higher have their fortunes soared." How modern it all sounds! No such luxurious private houses

of this period have been found in Athens, but how luxurious they might be even in the less important cities of Greece is well illustrated by the houses excavated by us at Olynthus.

Greek Town-Planning.

In addition to adding much that both corroborates and amplifies our knowledge of the classical period, the excavations are also important because they permit us to date as definitely Hellenic many types of art which were previously considered as Hellenistic (that is, later than the time of Alexander the Great). But the prime interest of the Olynthus excavations is in the Residential Section, which enables us for the first time to see in what kind of houses the people of the classical period lived, and to see how such a residential district might be planned.

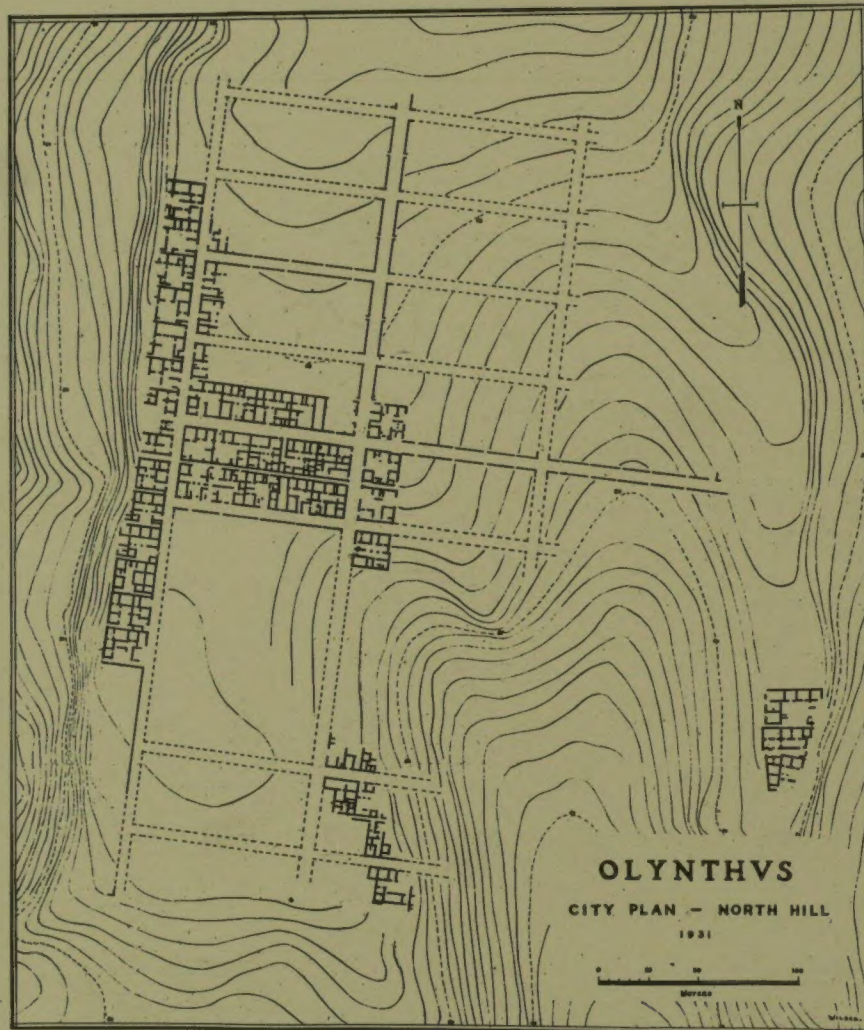


FIG. 1. ANCIENT GREEK TOWN-PLANNING ON A SYSTEM OF RECTANGULAR BLOCKS, AS DEVELOPED BY HIPPODAMUS OF MILETUS IN THE FIFTH CENTURY B.C.: A PLAN OF OLYNTHUS, SHOWING THE MAIN STREET (SECOND FROM LEFT), AND HOUSES EXCAVATED IN THE RESIDENTIAL DISTRICT ON THE NORTH HILL.

The Hippodamian City-Plan.

We located at least four streets in this district, running parallel and about 86½ metres apart, which were intersected at right angles at regular intervals of about 35 metres by numerous cross streets. This scientific method of city-planning was developed by Hippodamus of Miletus toward the end of the fifth century B.C. At each angle of the intersections, large stones were erected to prevent passing wagons from turning too close and damaging the fragile mud-brick house walls. The second street from the west is seven metres (about 21 ft.) wide, two metres wider than any of the others, and was the "Main Street" of Olynthus (Fig. 1). If we can raise the money, it would be interesting to continue the excavations along this thoroughfare, because it probably led to the public square of the city, where important buildings and temples should be located.

An Ancient City-Block.

More than twenty-seven houses (Fig. 1) were uncovered this year on the North Hill (Residential District), including one complete block. This block, which is quite typical of the many other partially or completely unexcavated blocks, consists of ten houses in two rows of five, with a narrow alley for drainage between, the houses in each row having common walls and facing on the two long sides of the block. The plundered ruins of these houses were found still to contain many vases, terra-cottas, bronzes, coins, and so on, but are

especially interesting for the many paved courts and pebble mosaics with fine designs.

The Ancestor of St. George and the Dragon.

One of these mosaics (we have found twelve altogether) is probably the earliest extant Hellenic pebble mosaic with a mythological representation; such mosaics had previously always been attributed to the Hellenistic Age. It depicts Bellerophon riding on the winged Pegasus and hurling a spear at the Chimæra beneath him (see our front page). The attitude of the horseman is the same as that which appears later in the reliefs of the Macedonian hunter cult; it is later used in the famous Thracian and Roman rider reliefs, and eventually the scheme was adopted in Byzantine times for St. George and the Dragon. The Pegasus and the Chimæra resemble those on Corinthian coins and on vases of about 400 B.C. At the entrance to the room whose floor the Bellerophon mosaic forms is another representing two griffins attacking a stag. Another elaborate, brightly coloured mosaic (Fig. 2) shows a lion attacking a stag and a border of double-bodied sphinxes with a single head, green hair, purple ears, green eye and mane, and red mouth. Coloured reproductions have been made of these pebble mosaics by one of the greatest artists in modern Greece, George von Peschke. They have astounded those who have seen them, and are an absolutely new thing to laity and professionals alike, who hitherto have known only the Roman or Hellenistic tessellated work.

The Great Hoard of Tetradrachms.

Of the 1222 coins found during this season's excavations, less than twenty-five are post-classical. The majority of the latter are Byzantine, and come from a cistern in which we also discovered five Byzantine skeletons, a find which perhaps betrays some mysterious murder long ago, reminding one of the story that the son of one of the Macedonian Cleopatras was murdered by being pushed into a well, though his murderers pretended that he had fallen in while chasing a pet goose. More than half of the coins (92 silver and 545 bronze) are of the Chalcidic League. The others come from nearly fifty different places, indicating a trade that extended even as far as Tarentum, in South Italy, a range such as no city in Chalcidice except Olynthus, the capital, could have had.

Three hoards of silver coins were found in the houses; one, of sixty-three pieces, contains fifty coins of the Chalcidic League (four with magistrates' names), ten of King Perdiccas, one of Scione, and one from Aeneia, founded by Aeneas; one is inscribed with the name of Olynthus. Another hoard of nineteen is remarkable in that it has so many foreign coins—twelve of Acanthus, three of Perdiccas, one of Athens, and only three of Chalcidice. The third hoard (Fig. 6) is the most important hoard of Chalcidic coins ever found; it contains thirty-three beautifully preserved and beautifully designed tetradrachms (about the size of a half-crown, but thicker) of the Chalcidic League, and one from Acanthus. All but seven bear magistrates' names; two of them, Timarchus and Dicaeus, being hitherto unknown.

The House of the Comedian.

The House of the Comedian (so called because of a terra-cotta figurine (Fig. 7) of an actor found in excavating it) is a good example of the more luxurious type of Olynthian home. The house measures about 50 feet (16 metres) square, and contains perhaps ten rooms on the ground floor, and probably a second storey with as many rooms again. The walls, both interior and exterior, were of mud-brick (sun dried, not baked) on a stone foundation which is preserved; within the house, they are concealed by a coat of smoothly finished stucco in various bright colours, red predominating. The roof was covered with red clay tiles. One entered the house through a door opening directly on to a large open court on the south side of the house. In most of the houses this court is paved with cobble-stones (Fig. 4) or cement, but in this case the centre is occupied by a sunken *impluvium* paved with an elaborate multi-colour pebble mosaic (Fig. 3), with representations of griffins attacking a deer, a lion, geese, a boar, a centaur, and a man (in the attitude of the famous Aristogeiton statue) fighting another boar. Pillars were set on at least two sides of this *impluvium* to support a pent roof, thus forming a sheltered loggia on several sides of the court.

SPOILS OF OLYNTHUS : CLASSICAL GREEK MOSAICS ; SILVER COINS ; FIGURINES.

PHOTOGRAPHS SUPPLIED BY PROFESSOR DAVID M. ROBINSON (SEE HIS ARTICLE OPPOSITE).

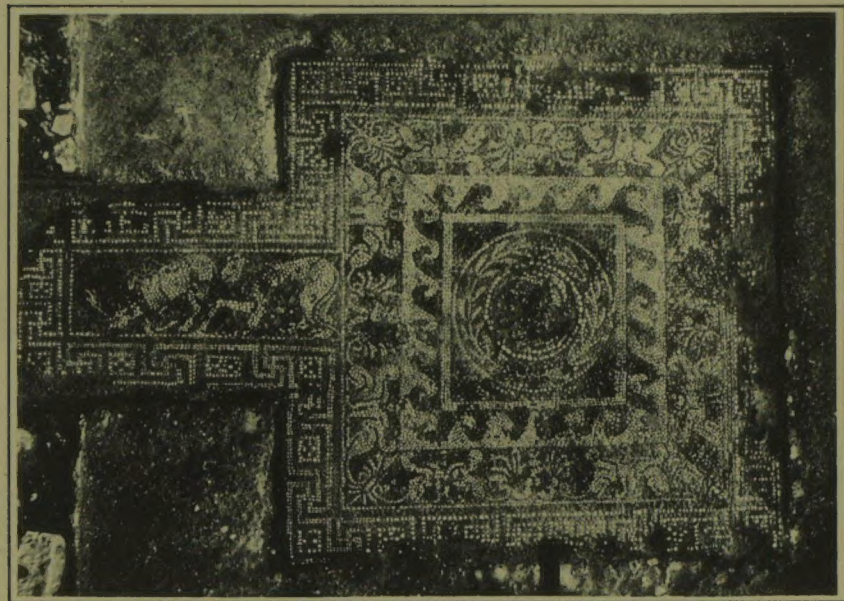


FIG. 2. A PEBBLE MOSAIC FROM THE FLOOR OF A HOUSE AT OLYNTHUS: A DESIGN INCLUDING A LION ATTACKING A STAG (IN THE ENTRANCE ON THE LEFT), AND A BORDER OF DOUBLE-BODIED SPHINXES (IN THE MAIN ROOM).

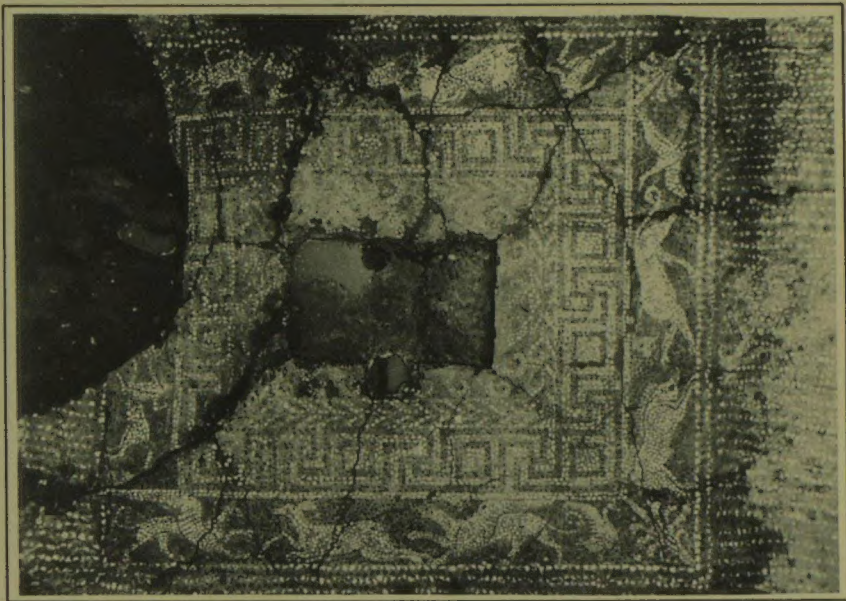


FIG. 3. FROM THE "HOUSE OF THE COMEDIAN": A MULTI-COLOURED PEBBLE MOSAIC OF ABOUT 400 B.C., WITH GRIFFINS ATTACKING DEER; LION AND BOAR (RIGHT); CENTAUR (LEFT); BIRDS; AND MEN AT A BOAR-HUNT (ABOVE).

THE discoveries at Olynthus, so dramatically described by Professor David M. Robinson on the opposite page, are of special interest since the site was left undisturbed for more than 2000 years after the city's destruction by Philip of Macedon. The above photographs are numbered to correspond with the author's references. We need only add a few words concerning the coins shown in Fig. 6. The obverse and reverse sides of four silver tetradrachms are arranged in pairs. The two sides of one appear together at the top, while the two sides of the

[Continued opposite.



FIG. 4. RUINS OF THE CITY THAT INSPIRED THE OLYNTHIACS OF DEMOSTHENES LEFT UNDISTURBED SINCE ITS DESTRUCTION IN 348 B.C.: A COBBLE-PAVED COURT OF A HOUSE AT OLYNTHUS, WITH AN ANCIENT TERRA-COTTA DRAIN-PIPE.

Continued.] other three are placed below, with the obverse above the corresponding reverse. Each coin bears on the obverse the head of Apollo crowned with laurel, and on the reverse a design of a lyre with an inscription. Below the lyre is the name of a magistrate, and round the edge, in larger letters, is a Greek word meaning "Of the Chalcidians." Olynthus was the capital of the Chalcidian League. Its capture by Philip, which the great Athenian orator Demosthenes vainly urged Athens to prevent, opened the way for the Macedonian conquest of Greece.



FIG. 5. GREEK CARICATURE OF THE FOURTH CENTURY B.C., BEFORE ALEXANDER'S TIME: ONE OF MANY SIMILAR COMIC FIGURES UNEARTHED AT OLYNTHUS.



FIG. 6. SPECIMENS FROM THE MOST IMPORTANT HOARD OF CHALCIDIC COINS EVER FOUND: FOUR OUT OF 33 BEAUTIFULLY DESIGNED SILVER TETRADRACHMS, ABOUT THE SIZE OF A HALF-CROWN BUT THICKER—SHOWING THE OBTVERSE (HEAD OF APOLLO) AND REVERSE (LYRE WITH INSCRIPTION) OF EACH.



FIG. 7. A TERRA-COTTA FIGURINE OF AN ACTOR: AN OBJECT FOUND IN A BUILDING CONSEQUENTLY NAMED THE "HOUSE OF THE COMEDIAN."



By G. K. CHESTERTON.

THE other day I was stricken by a great grief; I will not go so far as to say that I burst into tears at the breakfast table, but I believe I must have uttered a deep and hollow groan, to the surprise and alarm of my family. For I found that no less a person than the Dean of St. Paul's had used the now common phrase about people "making good." He said, in support of his recognised preference for the product of the super-villas over that of the slums, that there is "nothing snobbish" in recognising the superiority of "those who have made good" over the wastrels and misfits, whom he seems to conceive as constituting the whole population of the poorer quarters of the modern city. Talking about "making good" seems to me much worse than snobbish, for it is not even English. And if, as satirists have said, the English have some tendency to be snobs, they might at least be content to be English snobs. Now, this is very sad and strange; hence my outburst of emotion at the breakfast table. For, in the ordinary way, Dean Inge writes most beautiful English; sometimes really splendid English. He writes the sort of strong English that is founded on strong Latin, not the more modern sort that is in theory Nordic and in practice Yankee—or sometimes even Cockney. This again is curious, for in a way his practice is better than his precept; and it does not so much matter if he is Nordic in his theory of history, since he is entirely Mediterranean in his practice of scholarship. He is always cursing the Latin culture, and no man's culture is more entirely Latin.

But I am not dealing here with the many matters on which I differ from the Dean, or even those on which the Dean differs from himself. I will not pause here to attempt to dispel that extraordinary nightmare that appears to brood upon his brain; the general notion that all the inhabitants of West Ham or Hoxton are hunchbacks, homicidal maniacs, or hereditary cripples, every man born with one leg and one eye. I will not stop to explain that the Old Kent Road is not exclusively inhabited by wealthy men who have wasted their fortunes and become "wastrels," and that if poor men, as well as rich men, may sometimes be "misfits," it is the business of a philosopher to criticise not only them, but the framework in which they were expected to fit. But all this is an old argument, and my present concern with the Dean is not to express a difference from his opinions, but rather a tender solicitude for his style. I write not in a spirit of antagonism, but of admiration; of admiration tinged with alarm. By all means let him defend, in his own brilliant and lucid fashion, what he calls the upper middle class. Let him indulge in the most spirited, sparkling, and daring paradoxes about these ladies and gentlemen. Let him say that they do good, that they are good; but not, O not, in the name of our noble tongue and heritage, that they make good!

I know not where that man hides and cowers, probably among the millions who have fled to the criminal dens and lairs of the United States, who actually originated the phrase about "making good." If I knew who he was, I would write a life of him; having first killed him, of course, to make the biography complete. He must have been rather a great man in his own perverted and repulsive fashion, for he managed to sum up the supreme essential falsehood of a whole century and a whole civilisation in one exactly appropriate phrase, a phrase that is all the more appropriate because it is idiotic. He must be rather like one of the great poisoners, for indeed he has poisoned the whole modern mind. He

drain-pipes; that he makes good penny whistles or good pork-pies; but not that he makes good. It does not make sense; it does not make a sentence. And this ambiguous phrase about making good was invented because it was ambiguous; it was invented by the man who did not make pies or pipes or barrels or anything in the East End, but only scooped the profit on other men's work and went off with it to live in the West End. That is all that is meant by making good. It did not matter so much so long as people refrained from describing it as making good; so long as they were content to describe it as making money. Considered merely as one of the mild forms of rascality very common among human beings, it might really be described as mild or even as human. But by the fatal and blasting hypocrisy of this one American catchword, it was transformed from a matter of unmoral adventure to a matter of thoroughly immoral morality. The phrase "making good," merely because it contains the word "good," always carries some shadowy suggestion that the man who has merely done well for himself must also have really done well; done well as in the old creeds and codes of morals; done well in the sight of God and humanity. And that is not merely immorality, it is blasphemy; for it is practically saying that the selfish man is the saint, and that Judas with the bag is greater than Jesus with the cross.

Meanwhile, nothing but this fog of a phrase, like a real London fog choking the streets round St. Paul's Cathedral, could have so completely hidden the facts of the modern social situation from the Dean of St. Paul's. If making good meant making good things, pipes or barrels or what not, it would be obvious that people go on doing it, generation after generation, as much in the lower class as in his favourite upper middle class. I wonder how often these sages of the upper middle class stop to think what London would be like if all the lower classes were really such fools as they suppose. What would London in a fog be like, for instance,

if enormous numbers of cabmen and carmen, and men controlling traffic, were most of them drunken or incompetent? The fact is that the wastrels and the misfits, or in other words the working classes, are making good all the time. They are making good day and night; they are making good from minute to minute; or none of us would get to the end of an hour's journey. The Dean is quite entitled to praise the sort of clerical or academic family that he himself comes of; to note the virtues they really possess; and doubtless there are virtues which are easier for such a clergyman than for such a cabman. But it is very far from being self-evident that every clergyman is more successful with his sermon than any cabman with his service. Both the clergyman and the cabman may be good men; but the more they are really good men, the less they will be attracted by the ideal of making good.



A FIND MADE IN THE DISTRICT IN WHICH THE APOLLO BELVEDERE WAS DISCOVERED: A GREEK BEING TRAMPLED BY A HORSE RIDDEN BY AN AMAZON—A MARBLE, DATING FROM ROMAN IMPERIAL TIMES, JUST UNEARTHED AT ANZIO.

In connection with this recent find, it should be noted that the mutilated right hand of the Amazon holds part of a whip of the type used for the punishment of slaves in Roman Imperial times. As to Anzio, it will be recalled that it is some thirty-six miles from Rome, and was Antium, the "lovely Antium" of Horace, the capital of the Volsci, and the birthplace of Claudius and of Nero. Various treasures of ancient art have been discovered there from time to time; among them the Apollo Belvedere. Our readers will recall that we gave in our issue of February 14, 1931, illustrations of mosaics which had just been uncovered in the so-called "House of Nero" at Antium.

must be much more than one of the great conspirators, for, as Mr. Wells would say, it is an entirely open conspiracy. He has managed to put all the current contemporary philosophies into one phrase that means nothing. Everybody whose instincts are on the side of such sophistry instantly seizes on it, because of its ambiguity. With one single twist of bad grammar or bad logic it tangles up together the two things that have been in sharp contrast and contradiction in every decent religion or moral system in history—the idea of moral greatness and the idea of mere material success. And yet making good is not even making sense. It will not really serve to make a sentence, let alone a good sentence or a true sentence.

Thus we can say of one of these abject beings who happen to live in Hoxton or the Harrow Road that he makes good beer-barrels; that he makes good

TO DECIDE FOR SEPARATION FROM INDIA? MEN AND WOMEN OF BURMA.



AN *ANYEIN PWE*—THE BURMESE EQUIVALENT OF REVUE: MEN AND WOMEN DANCERS DRESSED IN THE ROYAL COURT DRESS AS WORN IN THE TIMES OF THE BURMESE KINGS.



A TYPICAL TALAING VILLAGE HEADMAN, ONE OF A PEOPLE NOW ABSORBED INTO THE BURMESE NATION: A HIGHLY RESPECTED LEADER OF THE COMMUNITY.



REWARDED FOR GALLANTRY: A VILLAGE HEADMAN WITH THE SILVER-EMBOSSED DAH PRESENTED TO HIM FOR CONSPICUOUS BRAVERY IN TWO DACOITY CASES.



A QUARTET OF *HPOONGYIS*, THE SAFFRON-ROBED MONKS OF THE LAND, WHOSE RANKS EVERY BURMAN MUST JOIN FOR SOME PERIOD OF HIS LIFE, EVEN IF FOR ONLY A DAY: A HEAD MONK WITH HIS DISCIPLES.



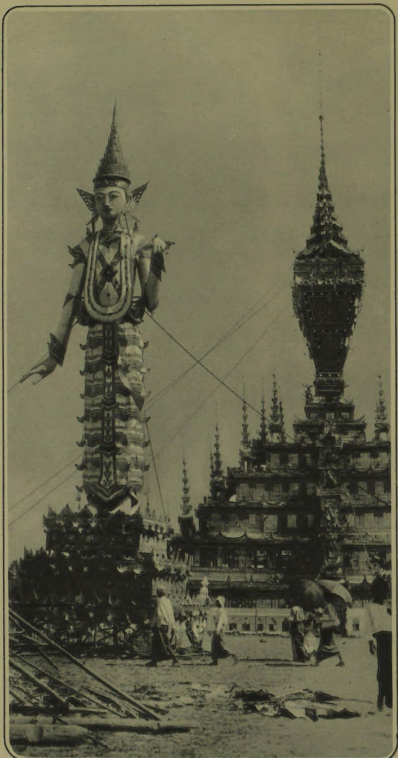
WEARING A FRINGE AROUND A CENTRAL KNOT—HAIRDRESSING WHICH INDICATES THE UNMARRIED STATE: YOUNG BURMAN GIRLS BEFORE THEY HAVE UNDERGONE THE EAR-BORING CEREMONY WHICH ANNOUNCES THEIR DÉBUT INTO THE SOCIAL WORLD.



WITH HEAD SHAVEN LIKE A *HPOONGYI*: A BUDDHIST NUN, RARE AMONG BURMAN WOMEN, WHO FOR THE MOST PART LIVE MORE PRACTICAL LIVES THAN THE MEN.

The final plenary session of the Burma Round-Table Conference was held at St. James's Palace on January 12, and the Prime Minister then announced the Government's policy with regard to constitutional reform in Burma. The country is offered—if it decides in the elections next winter for separation from India—an extensive measure of self-government, limited by the safeguards which its political inexperience necessitates. The bulk of Burman opinion is known to be in favour of separation. In view of this important event, we publish on the following pages an article of great interest describing the character and some of the customs of the people; together with photographs illustrating the ceremonies which attend the

funeral of a monk. In our issue of May 17, 1930, we reproduced pictures of a similar celebration. One of the many charms of Burma consists in the variety of racial types that may be seen within its borders, and with the majority of these types "The Illustrated London News" has familiarised its readers. Pictures illustrating the customs and appearance of, for instance, the Shans, the Chins, the Kachins and the Karens, have from time to time been reproduced in its pages. On this occasion we present photographs of the Burmans properly so called, who form by far the greatest proportion of the population, numbering more than eleven millions out of a total of between thirteen and fourteen millions.



THE FUNERAL OF A BURMAN PRIEST, WHICH IS ACCOMPANIED BY A CEREMONY LASTING EIGHT DAYS: A NAT, OR GOOD SPIRIT, GUARDING THE BUILDING IN WHICH THE COFFIN LIES.



CELEBRATING THE FLIGHT OF A HPOONGYI'S SPIRIT TO NEIK BAN, THE ETERNAL GOAL OF BUDDHISM: FRAIL BUILDINGS ERECTED FOR THE FUNERAL OF A MONK; TO BE BURNED WHEN THE CEREMONIES END.

IN his opening speech at the inauguration of the Burma Round-Table Conference, the Prince of Wales referred to the pleasant memories he carried of Burma's romantic scenery, its great river, its hills and its forests, its wonderful pagodas, and, above all, the friendliness of its people. In all the world there is no race more hospitable than the Burmese. Some ascribe this admirable characteristic to religious influence. To a certain extent that may be true, for Buddhism teaches that "Alms-giving can defend a man and protect him against the influence of demerits which are man's true enemies"; yet the fact remains that the Burman is extraordinarily good-natured and tolerant.

To live and let live seems to be his predominating instinct. His virtues are as primitive as his vices. He is kind and compassionate, but lacks restraint, and is liable to ungovernable bursts of passion which often lead him to deeds of barbaric cruelty. Gifted with a strong sense of humour, he is gay and easy-going, but he cannot stand sarcasm and hates abuse. He is daring and courageous, but incapable of discipline.

The Burman is primarily a cultivator, and so rich is the soil of his country that his harvests are plentiful, and little labour is needed to prepare his fields for cultivation. A copious rainy season supplies him with all the water he needs for the growth of his seedlings. His wants, in rural areas, are few. Bamboo forests supply him with nearly all the material requisite for his dwelling, and if timber is needed it is easily obtained from neighbouring forests. His home is never more than one storey high, because a Burman must never be subjected to the indignity of anyone's feet being over his head. His food consists of two meals a day. Rice and a savoury of some sort—

THE BURMESE—THEIR

AN ARTICLE MADE TOPICAL BY THE
WITH PHOTOGRAPHS ILLUSTRATING

dried salted fish or a vegetable curry—comprise the menu.

A Burmese dwelling is an intriguing affair. The posts that form the frame of the building are either male or female or neuter. Now, female posts bring good fortune and fame to the inmates, and are usually the most difficult to obtain. The male are easy-going and harmless, and are placed outside the female, which are given the most central position. Neutro posts bring misery and misfortune, but have to be used because of their cheapness, and are placed on the outermost part of the framework or used in building the outhouses. The whole dwelling comprises one large square room, which may be cut off into smaller compartments or divided by wooden or mat walls into two or three smaller rooms. The roof is made of thatch prepared from dried palm-leaves, or long pine grass.

It has been said that Burma is a priest-ridden country. The *hpoongyi*, or yellow-robed monks, certainly wield a powerful sceptre. This has been very evident in the number of monks arrested in connection with the present rebellion, and proved to have been its chief organisers in certain areas. By far the most important event in the life of a Burman is his *Shin Bya* ceremony. This is the ceremony that admits him into the fraternity of Buddhist monks. Every Burman must become a monk for a certain period of his life, and he usually enters the monastery when he is between ten and twelve years of age. Until he does this, and thus abandons the world, he is nothing more than an animal. It is only by entering a monastery and by donning the yellow robe of a recluse that he can hope to be freed from the curse of recurring existences. Some enter the monastery for just a day; others for years. A devout Buddhist will don the monk's garb for three *Waks*, or Buddhist Lent—one for each of his parents and one for himself. It is during this novitiate period that the Burman learns all the tenets of his religion. Thus the Laws of Manu and the teaching of Gautama Buddha are impressed on his young mind and form a guide to his whole future.

One other event which is next in importance to a Burman is the tattooing of his body. Just as the novitiate ceremony obtains for him the full dignity of humanity, so does the tattooing of his thighs proclaim abroad his attainment of manhood. Tattooing is a painful operation, but the youth is drugged with opium while it is being done. Lamp-black and sassafras oil make up the mixture, which is rubbed into the flesh after the tattooer has pricked out a design with a series of punctures made by a sharp-pointed instrument. The belief of every Burman in the efficacy of charms that he has tattooed into his body is universal, and no amount of reasoning will ever eradicate it. The Government has recently gone to the extent of holding practical demonstrations in villages in the disturbed areas to give visible proof to the people of the futility of their belief in the invulnerability of the needles which the rebels embed in their flesh to render them bullet-proof. Goats have been tattooed with such charms and then placed before the fire of our troops—both rifle and machine-gun—with disastrous results to the poor beasts, but in the hope that these demonstrations would render innocent villagers less susceptible to rebel perfidy.

In Burma fraternity and equality are realities. There is no caste among the Burmese, and there are no class distinctions. Buddhism reduces all men to the same level, for in the next incarnation a poor man may be reborn a prince and a wealthy man the lowest of animals. Socially, the Burmese can meet Europeans on equal terms. The women have been more emancipated and have enjoyed a higher position in the home than any other Oriental race. They are

HABITS AND CUSTOMS:

BURMA ROUND-TABLE CONFERENCE;
THE OBSEQUIES OF A HPOONGYI.

even, in a way, better off than their European sisters; for divorce is easy, and a divorced wife has the right to take away with her all the property which she brought with her on her marriage, in addition to any she has accumulated during her married life by her own efforts or by inheritance.

The Burmese woman is a born business woman. She is her husband's confidante, and advises him in all his affairs, both public and private. While the men are inclined to be lazy, extravagant, or indifferent to the value of money, the women are energetic, far-sighted, and thrifty. *Neik Ban*, that eternal goal of Buddhism, is never attainable by women; therefore it is every Burmese woman's desire to be born again in the form of a man. In the meantime, the first great event of her life is the *Nah-Twin-Mingala*, the ear-boring ceremony, which announces her debut into her social world. Until this ceremony takes place she is looked upon as a mere child, but from then on she cannot go out unadorned. Her hair, which she wore like a fringe around a central knot, has now to be grown and combed up into a large, neat coil. She takes particular care of her toilet now.

Her face is always daintily powdered with sweet-scented *thanaka*, a creamy powder made from the bark of a tree. Her eyebrows are carefully pencilled. Her lips are reddened, not with the rouge of her European sisters, but with the red stain obtained from the constant chewing of a betel concoction. She is no longer a child. The ear-boring ceremony changes her into a woman, with all a woman's guile and fascination. As with all Burmese ceremonies, a great *Pud* and feast is given by the girl's parents to relations and friends. The ears are pierced by a practised *Saya*, and the holes are gradually enlarged until in time ear-rings (or *nah-gals*, as they are called) about an inch long and of varying thicknesses can be worn. Some of these ear-rings are truly handsome—gold studded with precious gems, or often just great pointed diamonds which stand out and glisten like stars at every movement.

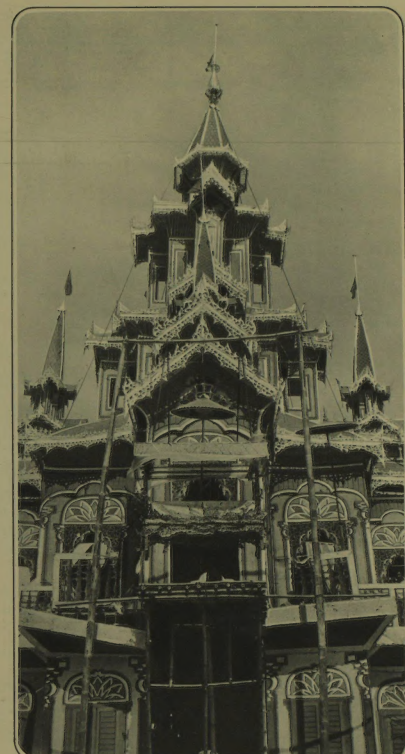
A Burmese woman's marriage is not a religious affair. It takes place in the home of the bridegroom, and the marriage settlement is arranged between the parents of the couple in the presence of a headman or higher official. Children are named according to the day on which they are born. Each day of the week has its own characteristics, and the Burmese have allotted certain letters of their alphabet to each day. Sunday, for instance, has all the vowels, but no consonants. A child's name must begin with one of the letters belonging to the day on which he was born. A boy born on Tuesday, for instance, may have only names that commence with an S, Z, Sh, Zh, or Ny, such as Maung Sone Nyun. The forms of address are *Ma* for a girl or woman, *Maung* for a youth or man, *Daw* or *A-Daw* is the form of address for an elderly woman, and *U* for older men or superiors. The Burmese have no surname. A girl remains *Ma Hla May*, or whatever her name is, until her death. So does a youth, unless he is advised to change it for a more auspicious one by some astrologer.

There are no greater play-children in the world than the Burmese. Romantic and imaginative, they seize upon every opportunity for feasting and merry-making. Even when death knocks at their door, and more especially if it be the death of a *hpoongyi*, a great display of music and mirth accompanies the spirit of the dead to the next world. Their theatrical companies are known as *Puds*. The best entertainments are the *Zah Puds*, or dramas founded on historical facts or mythical legends. The *Ayeyin Pud* is a kind of revue, and the *Yoke-Tak Pud* takes the place of our marionette shows. The theatres are open-air platforms erected in a village square, and the audience sit around on mats, which they bring along with them. There are no tickets of admission.

The company manager is paid a lump sum by the village headman, or agent who has arranged for the visit of the company, and has gathered together a subscription from everyone who is able to subscribe. These entertainments begin at nine and go on all through the night until five or six the next morning. The clowns are the most popular artists, next to the Prince and Princess. No applause ever greets a Burmese performance of any sort. The clowns are the only ones who can realise when they are being appreciated, and that is because of the shouts of laughter that greet some joke or prank of theirs.

Every Burman is responsible to himself for his own salvation. To attain eternal peace in *Neik Ban* he is exhorted to perform works of merit. The building of a pagoda, next to the life of a celibate monk, would bring this within a man's reach; but, as not all can afford this great expense, there are less important works of merit, such as the building of *Hpoongyi-Kyaungs*, or monasteries, or rest-houses for travellers, or the offering of images in dedication to the Great Teacher. Hence the innumerable images of marble, alabaster, brass, and sometimes solid gold, that adorn the lower plinths of pagodas or the inner altars of a Buddhist shrine. Some of the images built are of gigantic proportions. The Buddha is depicted in one of three attitudes only—*i.e.*, standing, sitting, or lying—and these images may only be presented in this order. *Hpoongyis* receive during their stay in the monasteries great reverence and respect, and at their death enormous sums are spent in the celebration of a most elaborate funeral ceremony. The pity of it all is that, because of the Buddhist belief in the transience of all things, they build just for the moment, so to speak. Even their shrines are built of mouldering brick.

M. L. BYRON.



A BAMBOO AND PAPER STRUCTURE HOLDING THE COFFIN, WHICH HAS THE HTI, THE UMBRELLA OF OFFICE, OPEN ABOVE IT: AN ELABORATE BUT TEMPORARY EDIFICE TO HOUSE THE DEAD.



AN EFFigy OF A HERMIT: WITH AN EFFigy OF THE BURMAN GENERAL BANULUA TO HIS RIGHT: FIGURES AND BUILDINGS CONSTRUCTED TO CELEBRATE A MONK'S ATTAINMENT OF NEIK BAN—A GREAT OPPORTUNITY FOR FESTIVITY.

BOOKS OF THE DAY.

IF any simple child of nature, wandering casually into Burlington House to have a look at the French pictures, were moved thereby to delve deeper into the significance of art in general and French art in particular, he would not, like Rosalind's tongue-tied lover, be "gravelled for lack of matter"—least of all, printed matter. Rather would he find himself confronted with an *embarras de richesses*. I was under the impression that I had disposed of the available new books bearing directly or indirectly on this subject in previous reviews, but I had reckoned without the Hydra-like capacities of the publishing Press.

revolutionary movements associated with Cézanne, Matisse, and Picasso, the inventor of Cubist or abstract painting. "So," he concludes, "the century ended with a complete rejection of all the information about the visible world which had been so laboriously acquired" and adapted to the uses of art. Mr. Clutton-Brock has traced the stages by which French painting arrived at this turning-point in its evolution, and his account of the various movements, and of their chief exponents, is always clear and intelligible.

French artists predominate also in a little book written from a different point of view, namely, "NINETEENTH-CENTURY PAINTING." A Study in Conflict. By John Rothenstein, M.A., Ph.D. With sixteen illustrations (Lane; 7s. 6d.). Here we have an interesting essay with a preconceived framework into which all the artists mentioned have to fit. The "conflict" indicated in the sub-title is that between classicism and romanticism, derived respectively from Greek and Gothic origins. Several English names—especially those of Constable, Turner, and Bonington—figure prominently in the development of the author's thesis. His main contention is not, of course, invalidated by the fact that he finds some awkward people with a foot in both camps, who consequently take a deal of explaining. One such was Millet, in whose art, the author says, "classical and romantic elements were not consciously blended, but innate."

I take a topographical interest in Millet because, during a hiking tour in Normandy, I once came unexpectedly upon his statue in his native village, and heard the Angelus ring from Gréville church. So I have looked him up also in "THE PAINTERS OF FRANCE." By S. C. Kaines Smith, F.S.A. Keeper of the Birmingham City Art Gallery. With forty-four illustrations, including eight in colour (The Medici Society; cloth, 5s.; paper, 3s. 6d.). "I suppose," writes the author, "that if one were to call Millet the greatest classic painter of France, one would be regarded as slightly insane. Yet this peasant painter of peasants was nurtured on classic literature, and learned more from Virgil, from Michelangelo, and from Poussin than all the meagre instruction of Delaroche could teach him. . . . He is a classic, in short, not in David's fashion, by means of portraying men in the guise of ancient gods, but by means of suggesting the presence of God in the forms of modern men." This charming little book, which combines vivacity with compression, and is, for its size, so rich in pictorial attractions, is quite the handiest I have seen to slip into one's pocket when on pilgrimage to Burlington House. When I knew Mr. Kaines Smith, by the way, he had

temporarily forsaken the study of art for the wielding of the racquet. French history, however, if not French painting, has a certain association with the tennis court.

Topicality is the only link between the above works and the next item on my list, namely, "GORDON AND THE SUDAN." By Bernard M. Allen, M.A., LL.D. Illustrated with historical facsimile Letters, Sketches, Maps, and Photographs (Macmillan; 21s.). A few days ago I saw an allusion to this volume in a letter (published by the B.B.C. in the *Listener*) from General Sir Bindon Blood, as Representative Colonel Commandant of the Royal Engineers, in which Corps Gordon served for many years, refuting certain imputations against Gordon's sobriety recently revived by Mr. Harold Nicolson in a broadcast address on "The Sincerity of the Moderns." Referring to the original source of the rumours, and to a book published in 1918, Sir Bindon Blood said: "These statements and innuendos . . . have been very ably and completely inquired into, and shown to be altogether false and even malicious, in the book 'Gordon and the Sudan,' in which a lengthy and most interesting chapter is devoted to them."

I have read the chapter in question, which is quite convincing, and shows that Gordon was an exceptionally temperate man and for long periods an abstainer. Mr. Allen is concerned, of course, not with the recent radio lecture, but with an earlier revival of the charges made against Gordon, in Mr. Lytton Strachey's "Eminent Victorians." That writer, it seems, based his assertions partly on a remark by Sir Richard Burton, which implied nothing more than Gordon's occasional preference for whisky and water to *aqua pura*, but mainly on statements in two books, published years after the events they describe, by an officer who served under Gordon—Colonel Chaillé-Long. These statements Mr. Allen examines carefully, in great detail, and condemns as being a mixture of personal prejudice and failing memory.

He is equally severe on the distinguished author who revived them. "Mr. Lytton Strachey," he says, "was so eager to swallow the attractive bait that his critical faculties were in abeyance. He ignored the inconsistencies, he even rolled the two versions into one, took the most spicy bits from each, and then served out the product, with some additional touches of his own, as a tasty dish for a gullible public. But fiction, however tastily presented, is bound in the long run to give way to fact. Under the searching scrutiny of historical criticism, the story about Gordon, which was published broadcast to the world in the pages of Mr. Lytton Strachey's impressionist biography, proves to be a baseless fabrication, and with it his allegation of intemperance against the 'eminent Victorian' falls to the ground." There may be something to be said, after all, for that antiquated historian, Professor Dry-as-dust. Finally,

(Continued on page 146.)



SHOWING A DESIGN MADE BY SIR FRANCIS CRANE FOR KING CHARLES I.: A FINE PANEL OF MORTLAKE TAPESTRY—"OCTOBER, NOVEMBER, DECEMBER"—WHICH IS TO COME UNDER THE HAMMER.

The design of this panel, which is the property of Sir James Corry, Bt., who has given up his Sevenoaks residence, Ash Grove, is that made for Charles I. by Sir Francis Crane, but the borders of the original panels were different. A similar panel is in the Metropolitan Museum of Art, New York, but, unlike that here shown, it is incomplete. The tapestry, which measures 9 ft. 9 in. by 16 ft. 6 in., is to be sold by auction by Messrs. Puttick and Simpson, of Leicester Square, on February 5.

Having knocked off five of its heads, I now find myself menaced by five more that have sprung up in their place.

Among the new batch, the most important both in respect of the author's prestige and the wide scope of his inquiry, is "A GRAMMAR OF THE ARTS." By Sir Charles Holmes, sometime Director of the National Gallery. With nine Plates (Bell; 10s. 6d.). Here, as the title suggests, we have a historical discussion of first principles, not only in the major arts of drawing and painting, sculpture and architecture, but in all the varieties of decorative craftsmanship. Part I. deals with the Guiding Principles, and Part II. with The Principles Applied, while an appendix to the second Part gives an alternative view of painting. There is also, in tabular form, a Chronological Summary, giving salient dates in the history of art in Europe, Asia, and Africa from Palaeolithic times (about 11,000 B.C.) down to 1875 and the emergence, in France, of the Impressionists and Cézanne. Sir Charles explains that his work is designed to meet requests for a handbook for teachers and visitors to museums and galleries who require some brief guide to the quality of the countless things they see. "Information provided elsewhere," he says, "frequently assumes an acquaintance with history, and first principles, which the average reader does not possess. That elementary need is all that I have here attempted to supply."

Although the author has classified the divisions of his subject rather on a technical or aesthetic than a nationalistic basis, there is an interesting passage on the effect of racial origins on French art, besides many appreciations of individual French artists. Regarding British art, Sir Charles offers some noteworthy comments on its relation to commerce and current trade depression. "The taste of the rising generation for more attractive wares," he writes, ". . . may help England to regain her vanishing repute in other countries. . . . If this elementary book should, even in a remote degree, contribute to an improvement in the existing conditions, I shall feel that the labour spent upon it has been rewarded."

Less universal in outlook, but more closely applicable to the Burlington House Exhibition, is "AN INTRODUCTION TO FRENCH PAINTING." By Alan Clutton-Brock. With thirty-four Plates (Chapman and Hall; 8s. 6d.). The author has inherited a mantle of criticism from his father, but has diverted its uses from literature to art. Within the compass of this small volume he has naturally been obliged to set certain limits to his survey of a vast subject. Leaving aside the consideration of pictures as a reflection of contemporary ideals and civilisation, he has emphasised one particular aspect of the progress of painting—"the gradual discovery of more and more facts about the appearance of nature and the conversion of these facts to aesthetic uses." Thus, in the chapter on nineteenth-century French art, he explains the rise of the Impressionists and the Post-Impressionists, leading on to the



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A PAIR OF FAIENCE FIGURES MADE AT NIDERVILLER, IN LORRAINE, ABOUT 1780.

These figures belong to a period in the history of French faience when the imitation of porcelain, particularly in the making of statuettes and the use of over-glaze enamel colours, was the constant endeavour of the potters. Their modelling, which shares the characteristic sentiment of the *Louis Seize* style, was in its original form the work of the sculptor Paul-Louis Cyfflé, who was born at Bruges in 1724, studied under Barthélémy Guibal at Nancy, and in 1768 began at Lunéville the manufacture of the biscuit porcelain and faience in which most of his models were produced. Before leaving Lunéville, in 1780, he disposed of the moulds for many of these figures to the Niderviller factory, where they were adapted to the making of such coloured versions as the pair here shown. The height of the pieces is 8½ inches.

By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

THE GREAT WALL OF CHINA: A FACTOR IN THE MANCHURIAN DISPUTE.



A TYPICAL SECTION OF THE GREAT WALL OF CHINA IN THE NANKOW PASS, SOME FORTY MILES NORTH OF PEKING: A NEAR VIEW SHOWING THE CHARACTER OF THE MASONRY AND BRICK-WORK, THE WIDTH OF THE TOP, AND (AT THE BACK) SOME OF THE WATCH-TOWERS PLACED AT INTERVALS ALONG THE WALL.



SHOWING HOW THE GREAT WALL WINDS UP HILL AND DOWN DALE AMONG THE MOUNTAINS OF CHINA: A GENERAL VIEW OF THE SECTION ACROSS THE NANKOW PASS, IN THE PROVINCE OF CHIH-LI, WITH A PARTICULARLY STEEP SWITCHBACK GRADIENT OVER A RIDGE SEEN IN THE RIGHT CENTRE FOREGROUND.

The Great Wall of China (further illustrated on pages 126 and 127) lately came into prominence in connection with affairs in Manchuria. On December 19 it was stated that, for the purpose of maintaining peace and order in that country, the Japanese were about to send an ultimatum demanding the withdrawal of the Chinese troops at Chinchow to a point inside the Great Wall, which reaches the coast, about 100 miles south-west of Chinchow, at Shanhaikwan. On December 29 news came that, by order of Chang Hsueh-liang, the Manchurian troops in and around Chinchow had begun to withdraw within the Great Wall, so that "the Japanese might have no pretext for extending warfare to North China, especially the Peking and Tientsin area." Chang Hsueh-liang, it was stated later, requested that the Japanese should not enter

Chinchow immediately, that his own troops should not be pursued, and that nothing should be done to prevent them from withdrawing past Shanhaikwan on the Great Wall. The Japanese vanguard occupied Chinchow on January 2 and the main body, under General Muro, entered the city next day. It was arranged that General Muro's division should police the area between Chinchow and the Great Wall. Commenting on the position, a "Times" correspondent wrote on January 3: "If Japanese expectations are realised, the situation will now improve rapidly. With Chang Hsueh-liang's forces irrevocably beyond the Great Wall, provincial Governments which recognise Japanese rights can extend their authority over Manchuria. The policy adopted has not only saved needless carnage, but avoided open war between regular forces."

CHINA'S GREAT WALL: A SECTOR LATELY CROSSED BY CHINCHOW TROOPS.



THE PART OF THE GREAT WALL OF CHINA BEYOND WHICH THE CHINCHOW GARRISON RECENTLY WITHDREW AFTER A JAPANESE ULTIMATUM: A PANORAMIC VIEW NEAR SHANHAIKWAN.

As noted under other photographs on page 125, the Great Wall of China recently became a factor in the Manchurian dispute, and, in accordance with a Japanese ultimatum, the Chinese garrison of Chinchow withdrew unmolested beyond the Great Wall near the point where one end of it reaches the coast at Shanhaikwan. Part of the wall in this region is shown in the photograph printed immediately above. Regarding the history of this most celebrated structure, which is 1400 miles long—an "Eighth Wonder of the World"—we read in the "Encyclo-

pædia Britannica," in the article on Chinese architecture, by Mr. Oswald Sirén, of the Swedish National Museum at Stockholm: "The earliest architectural monument above the soil in China is the 'Great Wall,' a massive fortification running along the northern and north-western frontier of the country. It was erected by the great Emperor Ch'in Shih Huang Ti shortly after he had reunited the different parts of the country into an empire (228 B.C.). No doubt minor parts of such a wall had existed before his time, but he planned his defence

[Continued opposite.]

ANTIQUE GRANDEUR OF THE GREAT WALL: A FORTRESS-CROWNED HEIGHT.



A PICTURESQUE POINT ON CHINA'S 1400-MILE RAMPART AGAINST FORMER MONGOLIAN INVADERS FROM MANCHURIA :
AN ANCIENT FORT ON THE GREAT WALL BEGUN OVER 2000 YEARS AGO.

Continued.]

against the nomadic tribes on a very much larger scale than had any previous ruler. It is stated that nearly 750 kilometres (nearly 470 miles) were built during his reign. Whatever truth this statement may contain, the fact remains that he laid the foundation of one of the world's grandest constructions, which, after many enlargements and restorations, in the course of time, is still of great importance. The structural character of the wall is quite simple. It is built mainly of earth and stone, varies in height between 6 and 10 metres, and is

mostly covered by a coating of bricks. On the ridge of the wall runs a passage three or four metres wide between crenellated parapets, and at regular intervals square watch-towers rise above the ridge, on which fires were lighted as soon as any danger was sighted. In spite of this uniformity, the wall is intimately connected with the landscape, rising in many parts almost like one of nature's own creations, accentuating the sharp ridges of the mountain chains and winding according to the undulations of the ground."

A WINDOW ON THE WORLD: RECENT EVENTS BY PHOTOGRAPHY.



SILESIAN MINERS SAVED ALIVE AFTER HAVING BEEN ENTOMBED FOR SIX DAYS AND NIGHTS: TWO OF THE MEN IN BED IN HOSPITAL.

Seven men were rescued at the Karsten-Zentrum Colliery, near Beuthen, in Silesia, on January 10, after they had been imprisoned by a fall of rock in a gallery for six days and nights. Two of them are seen in hospital after their rescue. On another page will be found illustrated the "Geophone," by which the tappings of entombed miners are located.



THE RECORD-BREAKING GLIDE IN HAWAII: LIEUT. COCKE'S GLIDER, "NIGHT HAWK," IN WHICH HE REMAINED IN THE AIR FOR TWENTY-ONE HOURS.

Lieut. W. A. Cocke jun. broke the world's record for a sustained flight in a glider by remaining in the air for 21 hours and 36 minutes. Besides beating the time record, he has broken the record for gliding in a closed circuit, having covered more than 400 miles, as against 283 by the German holder, F. Schultze. His glider, "Night Hawk," is seen in flight in our photograph.



THE "BRITISH EMPIRE BUILDING" IN ROCKEFELLER, NEW YORK: THE DESIGN FOR THE PROPOSED STRUCTURE; SHOWING THE ROYAL ARMS ON THE FAÇADE.

It was announced recently that a six-storey structure devoted entirely to British interests is to be erected in Rockefeller, a district in the middle of New York (popularly known as "Radio City"). It will fly the British flag, and bear on its façade the British arms. These can be clearly seen in our illustration of the design for the proposed building.



"COX'S ARMY OF WORKLESS" BIVOUAC AT WASHINGTON: SOME OF THE 10,000 PETITIONERS ASLEEP IN THEIR QUARTERS IN THE NATIONAL ARMOURY.

"Cox's Army" of unemployed have recently figured in British newspapers. They left Pittsburg on January 5, under the leadership of a priest, Father Cox, to plead for "work for all" at Washington, and some form of national insurance. On January 7 they petitioned Congress, for immediate financial aid; while Father Cox presented a similar petition to President Hoover.



THE DISASTROUS FRENCH RAILWAY ACCIDENT AT SAINT-JUST, WHICH RESULTED IN TEN DEATHS: LIFTING THE WRECKAGE OF A SMASHED COACH.

Ten persons were killed and over twenty injured in a railway accident which occurred at Saint-Just, near Clermont, in the Oise Department. The train, which was heavily laden with passengers, was nearing the station when an axle-spring of the fourth coach broke, and the coach was derailed and overturned, then dragged along on its side for some hundreds of yards, finally being telescoped by one immediately following.



THE "ALCHEMIST" WHO FAILED TO SATISFY THE POLICE OF HIS POWER TO TRANSMUTE MINERAL SALTS INTO GOLD: M. DUNIKOWSKI (CENTRE) WITH HIS APPARATUS.

The Polish "alchemist" Dunikowski has now returned to the prison in Paris to which he had been committed, on a charge of fraud, after his failure to prove that he was able to produce gold from mineral salts. Taken to the Central Engineering School to meet experts, Dunikowski was unable to produce even the magnetic field which is said to be the principal element of his "transmutation," and he therefore declined to continue his experiment.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



PRINCE NICHOLAS OF ROUMANIA ARRIVING IN PARIS.

Prince Nicholas of Roumania, accompanied by Mme. Dumitrescu, his marriage to whom (on November 7) was annulled in December, arrived in Paris on January 17. It was understood that the Prince and Mme. Dumitrescu had visited Budapest and Munich before coming to France.



THE HON. VICARY GIBBS.

Banker and antiquary. Died January 13; aged seventy-eight. Of the second edition of "The Complete Peerage," the first five volumes were produced under his editorship, from 1910 onwards.



MRS. HATTIE CARAWAY.

First U.S. woman Senator. Elected by Arkansas on January 12, to fill her late husband's place. Has no intention of pursuing a political career after her term of office ends in 1933. Showed no interest in politics before her husband's death.



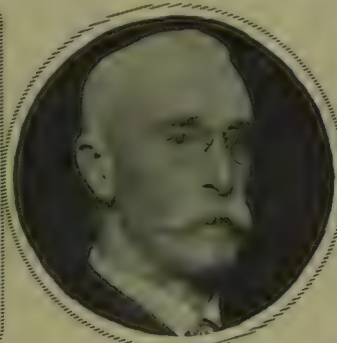
SIR C. S. C. HARRISON.

Chief engineer of the Lloyd Barrage at Sukkur, opened by the Viceroy on January 13. His Excellency then announced that a knighthood had been conferred on Mr. Harrison in recognition of his work.



MR. ARTHUR COLLINS.

Associated with Drury Lane Theatre for over forty years, and its manager from 1897 until 1918. Died on January 13; aged sixty-six. He had previously been stage manager and producer under Augustus Harris.



MR. THOMAS COBB.

Died January 15; aged seventy-seven. Well-known novelist and writer of "thrillers," the latest of which is "Who Opened the Casement?" Among other works of his was "Who Opened the Door?"



MR. HALLIWELL SUTCLIFFE.

Novelist who wrote of North-West Yorkshire. Died January 14; aged sixty-one. Wrote "The Striding Dales," "The Winds of March," "Shameless Wayne," "Priscilla of the Good Intent," "Red o' the Feud," "Through Sorrow's Gates."



SIR SIDNEY LOW.

The distinguished journalist and author. Died on January 13; aged seventy-four. Formerly a prominent writer for the "Standard." Editor of the wireless service at the Ministry of Information during the war. He was knighted in 1918. His published works include "The Political History of the Reign of Queen Victoria."



THE PRINCE OF WALES SHAKING HANDS WITH THE WALES RUGBY TEAM WHICH BEAT ENGLAND, AT SWANSEA.

The Prince of Wales visited Swansea on January 16, lunched with the Mayor, attended the International Rugby championship match between Wales and England in the afternoon, saw a Rally of Boy Scouts, and talked to local ex-Service men. He is seen here shaking hands with the Wales team before the match, in which Wales beat England by 12 points to 5.



BISHOP GORE.

Bishop of Worcester from 1902 to 1904; Bishop of Birmingham, 1905-1911, a diocese which he played a great part in creating; Bishop of Oxford, 1911-1919. Died on January 17; aged seventy-eight. He was appointed Librarian of Pusey House in 1883, and in 1894 he became a Canon of Westminster.



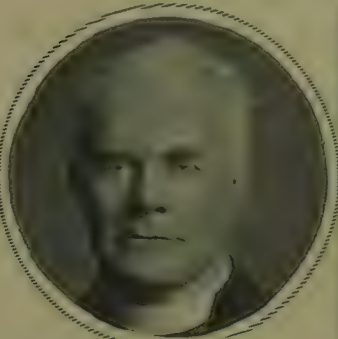
MR. H. G. WATKINS.

Leader of the proposed new British Exploration Expedition to the Antarctic. Led the British Air Route Expedition of 1930-31 to Greenland, when he played a part in the relief of Mr. Courtauld. Is twenty-four.



SIR LEONARD LYLE.

Well-known lawn-tennis player. Elected Chairman of the Lawn-Tennis Association, January 18. M.P. Stratford Division, West Ham, 1918-22; Epping 1923-24. Chairman, Messrs. Tate and Lyle, Ltd.



THE BISHOP OF BURNLEY.

The Rev. E. Priestley Swain was inducted on January 22 to the See of Burnley, in succession to the late Bishop Henry Henn. Was formerly Vicar of Putney and Rural Dean of Richmond and Barnes.



CAPT. R. R. HENDERSON, M.P.

Conservative M.P. for the Henley Division. Died January 17; born 1876. Joined 3rd Hussars 1897, and retired in 1908; but served in France 1914-1918. His death will necessitate a by-election at Henley.



THE QUEEN-MOTHER OF GREECE.

Sister of the ex-Kaiser. Died January 13; aged sixty-one. In 1889 she married the then Diadoch Constantine, who came to the Hellenic throne in 1913, and, with him, endured two abdications. She was the mother of King George II. of Greece (1922-23), and of King Alexander (1917-1920).



MRS. WESTENRA AND CAPT. MACINTOSH AT HENDON AFTER THEIR 23,000-MILE FLIGHT TO THE CAPE AND BACK.

Mrs. Westenra and Capt. Macintosh landed at Stag Lane, Hendon, at 3.30 p.m. on January 16, having completed a flight of some 23,000 miles to the Cape and back in 235 hours' flying time. They started on November 6 in a 105-h.p. monoplane, and went via Paris, Geneva, Egypt, British East Africa, Congo, Transvaal; returning via Mozambique, Congo, Sahara, Algeria, and Spain.



THE WORLD OF SCIENCE.



RIVER POLLUTION AND ITS PROBLEMS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

AT the annual meeting of British Zoologists, just a fortnight ago, a most interesting account was given of the research work which is being carried on by the Fresh-Water Biological Association, which has established itself at Wray Castle, by the shores of Lake Windermere. Probably but a very few who read this page have ever heard of this institution. But all who are interested in microscopic animal and

plant life should not only join the association, but should make an endeavour to spend a summer holiday in this delightful region, for they can find both food and shelter in the rooms of the castle set aside for even the humblest investigator.

The aim of the association is to enlarge our knowledge of our fresh-water flora and fauna, partly for the sake of that knowledge, and partly to enable us to come to grips with the all-important and ever-increasing problem of river pollution. The need for this

work, it was pointed out, is indeed great, for in industrial areas, owing to the waste products thrown into the rivers, many of our smaller streams are now little better than sewers, where all living things have long since vanished. Even the larger rivers are suffering increasing damage from this cause. Time was when the salmon annually ascended the Thames. But London apprentices no longer have to rebel against the everlasting appearance of salmon in their dietary! The chances of the Thames ever again becoming a salmon river are remote, but, could some means be devised for purifying its water, the difficulties which lock-gates have placed in the way of this magnificent fish might be overcome—immensely to the benefit of riparian owners. And what is true of the Thames is true of other large rivers, in varying degrees.

Here, then, is incentive enough for all who wish to enlarge their own economic resources. But those who are not attracted by the economic or utilitarian aspects of biological research can render incalculable service by quietly carrying on their own investigations as to the kinds of plants and animals to be found in the waters of Windermere, and, so far as is possible, the interaction of these one upon another. Their work, having no deliberate end save the accumulation of knowledge, may throw quite unexpected and most important light on problems which have baffled those who have taken up this theme only with an eye to its bearing on river pollution. But, before I go further, let me remark that those who, for one reason or another, cannot join in this exploration of Windermere have no cause to regard themselves as debarred from useful work. Every stream, pond and ditch throughout the country is calling for investigation.

What is the scope of the work to be done? It would take much more space than can be granted me in this essay to answer this question adequately. But, speaking in general terms, the time is now ripe

for an intensive study of the water-weeds, diatoms, desmids, "infusoria" polyzoa, rotifera, worms, crustacea, and insects which are to be found wherever there is water. Even puddles, rain-water butts, and gutters and cart-ruts have yielded surprising results; and strange creatures are to be found in the droplets of water held between the leaves of mosses! Most of us, in a country walk, see no more than a few cows and sheep and a few birds, yet every inch of ground we have traversed, every horse-pond passed, was teeming with life! When one comes to realise this fact, the task of investigation seems to paralyse efforts by the magnitude of the work to be done. Yet we can each add our mite to the sum of knowledge by concentrating on some particular group—not with the intention of merely collecting specimens of every known species or merely to add to the numbers—a by no means difficult task—but rather to discover the whole life-history of some one or more species, and its inter-relationships with other species near and remote.

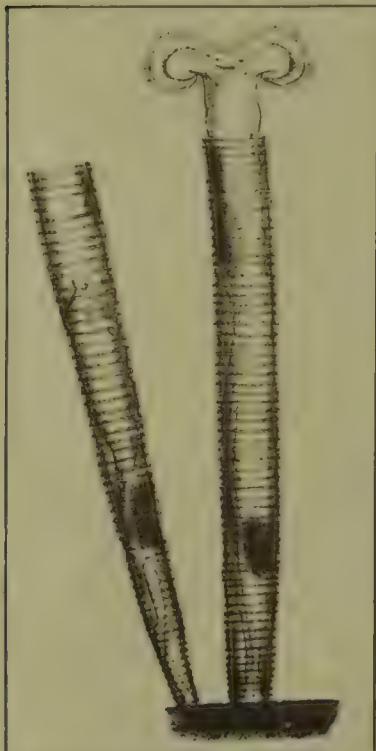
A big pond will reveal some surprising facts. Last year I found a pond in Norfolk the water of which was of a blood-red colour, due to swarms of an alga (*Botriococcus braunii*), and associated with this were swarms of that marvellously beautiful protozoan *volvox*, which under the microscope takes the form of a globular meshwork, enclosing miniatures of itself—the next generation. But before I left the red colour had vanished. The cause of this I was unable to investigate. But it may have been due to the fact that the alga had consumed all its natural food, or it might have extinguished itself, for the time being, by toxins exuded by its own activities—a well-known phenomenon. Sometimes you will find *volvox*, for example, in "pockets" or patches at one end of the pond, and some in another. Or they will start at one end and, in time, pervade the whole water. There must be an explanation for this distribution. But what is it?

Among the most interesting and wonderful of these minute inhabitants of our inland waters—though some are marine—are the rotifers, of which more than 700 species have been described, divisible into eighty-four genera or "groups" of species. It

is therefore obvious that no more can be done here than to give a general account of the essential features of these tiny bodies, which can be clearly examined with a quite inexpensive microscope. As touching their affinities, it will suffice to say that, while some authorities regard them as allied to the crustacea, some hold them to be more nearly related to the worms. By adjustment to different modes of life, some swim, some crawl, some are permanently fixed, and some are parasitic within other animals. Thus it is clear that they must present a great diversity of form. All agree in having a gelatinous body, and in capturing their food by means of waving threads which create currents of water carrying food particles to the mouth, where they are passed down to a complex internal "gastric mill" serving as jaws. And these display great diversity of form, affording valuable aids in classification.

The movements of these cilia are such as to give the appearance of rapidly-rotating wheels, hence they are known to the earlier naturalists as "wheel animalculæ." One of the commonest and best known of these is to be found in rain-water gutters! Under the microscope, its translucent, torpedo-shaped body will be seen careering about all over the field. But presently it will come to rest by its "toes," two of which form the termination of the body, and out will come its "wheels." Watch carefully, and you will see patches of food borne down to the incessantly grinding "gastric mill." In spells of dry weather it will telescope its body, throw out an investing cover, and wait, it may be weeks or months, for the rain to come and release it. Or it may be dislodged and blown about by the wind to find a new resting-place.

The relatively large members of the genus *Brachionus*, of which there are several species—one marine—are all very beautiful and not uncommon. *B. rubens* (Fig. 3) shows the female, with female eggs attached. The male-producing eggs are much smaller. Another striking but rare form is *Limnias annulatus*, a near relative of the common *Melicerita*. It has been found in Kent. Finally, I select for mention *Rotifer tardus*, a very near relation of one of the commonest of all rotifers, the "wheel animalcule" *R. vulgaris*. But this is a species which is not, strictly speaking, aquatic, since it lives in the drops of water imprisoned between the leaves of mosses. The purpose of this brief essay has been rather to show in broad outline the bewildering range of microscopic life to be found in our waters—rivers, ponds, and ditches—and draw attention to the problems they present. But on another occasion I propose to return to the rotifera, when I shall try to bring out the surprising number of forms which have come into being in adjustment to the "shifts for a living" they have had to make.



1. *LIMNIAS ANNULATUS* IN TWO POSITIONS—ON THE LEFT RETRACTED INTO ITS TRANSLUCENT CASE, AND ON THE RIGHT OPEN: A RARE SPECIES WHICH HAS BEEN FOUND IN KENT.

(After Gosse.)



3. A TYPICAL ROTIFER (*BRACHIONUS RUBENS*), ITS BODY ENCASED WITHIN A GLASSY SHELL, THROUGH WHICH THE VISCERA ARE PLAINLY SEEN: ONE OF THE TINY ANIMALS THAT HAVE AFFORDED DELIGHT EVER SINCE MICROSCOPES WERE INVENTED.



2. *ROTIFER TARDUS*, SUCH AS MAY BE FOUND BETWEEN THE LEAVES OF MOSES: A TYPE OF WHICH NO MALE HAS EVER BEEN FOUND, THOUGH IT HAS BEEN KNOWN TO SCIENTISTS FOR A CENTURY!

LISTENING FOR SIGNS OF LIFE: THE LOCATION OF ENTOMBED MINERS.

PHOTOGRAPH BY DEPHOT-UMBO-KOESTER.



USING THE SOUND-DETECTING APPARATUS TO FIND THE POSITION OF COMRADES BURIED BY A FALL OF ROCK:
A RESCUE PARTY LISTENING FOR ANY MOVEMENT MADE BY THE MEN BURIED IN A GERMAN COLLIERY.

This remarkably dramatic photograph was taken in the Karsten-Zentrum Colliery, near Beuthen. As already indicated, it shows a rescue party using the "Geophone" sound-detecting apparatus in an endeavour to locate the position of comrades buried in a remote gallery of the mine by a fall of rock. In point of fact, they found seven miners, who had been entombed for six days and nights and were saved on January 10. As to the "Geophone," it may be said that this was used during the war, more particularly to detect enemy tunnelling. Messrs. Siebe, Gorman note, in connection with it, that when a suspicious sound is heard two "Geophones" are necessary to determine the direction from which it proceeds, and they

then explain how a compass is employed in conjunction with these. For the rest, we quote the "Britannica," which says of the "Geophone": "It consists essentially of a cylindrical wooden box . . . divided into three compartments by two mica discs. The space between the discs is filled with mercury, whilst the two air compartments are connected to the ears by stethoscope tubes. The 'Geophone' is laid on the ground and vibrations are detected by the relative motion of the box and the mercury. The air spaces are alternately expanded and compressed, the sound pulses being conveyed to the ears via the tubes. Two such instruments, one compartment of each connected to each ear, give a sense of direction as in binaural audition."

HOW THE BLIND CAN READ ORDINARY BOOKS, PAPERS AND TYPEWRITING.

1.

WE illustrate here a new and highly ingenious apparatus recently perfected by two Parisian inventors, M. and Mme. Thomas, which enables the blind to read ordinary print, instead of being confined to Braille. It involves a new use of the photo-electric cell. An optical system arranged above the brilliantly illuminated page of an open book (which is supported on a moving carriage), picks up the image of each letter as it passes and projects it, much enlarged, on to a checkered panel containing forty-two compartments, each of which is a photo-electric cell. Each cell operates an electric circuit comprising an electro-magnet equipped with suitable relays. On being released, each electro-magnet forces upwards a thin vertical rod terminating in a blunt point. The forty-two rods form a square of points placed within reach of the right hand of the reader, whose left hand manipulates the carriage. Those photo-electric compartments which are shaded by the projection of the letter, switch on the current in their circuits; while the other compartments are unaffected. Particular rods in the touch-plate are thus made to raise their heads so that these form the shape of a letter, which can be felt by the fingers of the blind reader. In other words, they produce on the touch-plate a form in raised dots, and the blind reader recognises the shape of the letter by his sense of touch. In this way, all printed letters can be interpreted within the limits determined by the number of units which the apparatus contains. One apparatus, embodying

(Continued in Box 2.



THE MIRRORS AND FORTY-TWO CELLS OF THE PHOTO-ELECTROGRAPH—AN APPARATUS WHICH ENABLES THE BLIND TO DISCARD BRAILLE AND READ ORDINARY PRINT AND TYPESCRIPT: (LEFT) THE SET OF MIRRORS WHICH DIRECT THE IMAGE OF EACH LETTER ON THE PRINTED PAGE, THROUGH A LENS, ON TO THE PANEL OF PHOTO-ELECTRIC CELLS (RIGHT; TOP), WHICH CONTROL (BY ELECTRIC CIRCUITS) THE POINTS REPRODUCING THE SHAPE OF EACH LETTER UNDER THE BLIND MAN'S FINGER.

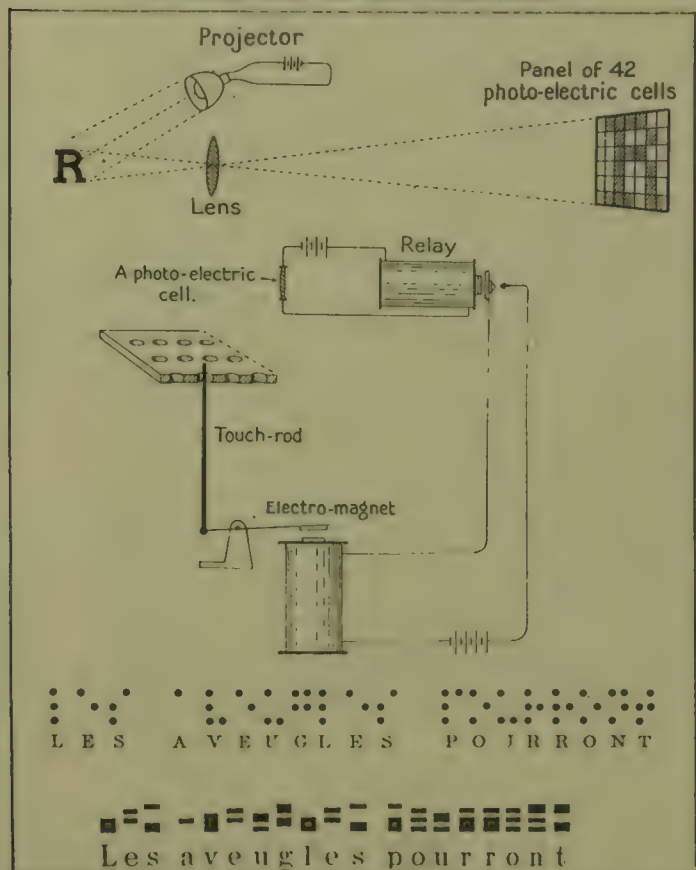
2.

the panel of forty-two cells is sufficient to ensure the reading of Latin characters. A second apparatus of the same type contains only the six cells which are strictly essential for reproducing the Braille characters. Mme. Thomas has, further, devised an original alphabet, each letter of which is simply made up of superposed dashes of unequal thickness. This arrangement of signs projected on to the "checker-board" panel of cells, as described above, is transferred on to the touch-plate by a special set of connections into the ordinary Braille letter. This method possesses tremendous advantages: the Thomas alphabet permits the printing of any desired work for the use of the blind on both sides of ordinary paper, in a space as confined as that of a text printed in ordinary type, with an enormous reduction in the cubic space of the blind man's library. As regards reading by directly transposing ordinary characters, only the methodical, prolonged training of a blind person will be able to demonstrate what may be expected of it. The drawback of reading in the new way, writes M. Pierre Villey, the famous blind professor, lies in the necessity for sweeping, with the finger, the whole of the

(Continued in Box 3.



THE INVENTOR WORKING HIS APPARATUS: M. THOMAS TURNING (WITH HIS LEFT HAND) THE WHEEL WHICH BRINGS EACH PRINTED LETTER IN TURN INTO POSITION FOR AUTOMATIC "TRANSFERENCE" TO RAISED POINTS FOR THE BLIND MAN TO TOUCH, AS M. THOMAS IS TOUCHING A LETTER WITH HIS RIGHT FORE-FINGER.



HOW THE THOMAS APPARATUS WORKS: ABOVE—THE LETTER (R), STRONGLY ILLUMINATED, IS PROJECTED THROUGH A LENS ON TO THE PANEL OF FORTY-TWO PHOTO-ELECTRIC CELLS; CENTRE—HOW EACH PHOTO-ELECTRIC CELL, WHEN SHADOWED BY THE IMAGE OF A LETTER, ACTUATES AN ELECTRO-MAGNET BY MEANS OF A RELAY AND RAISES ONE OF THE TOUCH-POINTS IN THE TOUCH-PANEL; AND, BELOW, A FRENCH PHRASE IN BRAILLE CONTRASTED WITH THE SAME PHRASE IN THOMAS "BRAILLE SHORTHAND," TO SHOW THE LATTER'S CONCISENESS



THE THOMAS APPARATUS FITTED TO A DESK: IN THE CENTRE THE SLIDING CARRIAGE (WITH THE OPEN BOOK MOUNTED UPON IT), WHICH IS MOVED BY THE CRANK, THUS ENABLING EACH LETTER TO BE READ IN TURN; THE POWERFUL CYLINDER-SHAPED LAMP; THE MIRROR-BOX, WITH LENSES WHICH PICK UP THE IMAGE OF THE LETTERS; AND (RIGHT) THE TOUCH-PLATE IN WHICH THE SHAPE OF THE LETTER APPEARS IN RAISED TOUCH-POINTS, AS SEEN IN THE PHOTOGRAPH INSET.

3.

letter which, in the new system, has necessarily become larger than a simple Braille sign. This is not, it would seem, a great drawback, and, in any case, the extemporary reading of text of every kind would justify the effort of adaptation. Suppose, by the stroke of a magic wand, that the blind could read the news spelt out in lights, in the evening, from, say, the electric news-board in Trafalgar Square, which one of them would refuse to do so—in spite of the slow speed at which it passes? This impression is identical, *mutatis mutandis*, with that experienced by the majority of blind people who came to test the Thomas general reading apparatus. Further, as the inventor rightly remarks, in this case the reader is in control of the movement. As soon as he has divined one word, he passes on to the next at will, thus having an advantage over the passer-by spelling out the news.

"Tinycraft" in Mosaic-Painting: A 20-Inch Ceiling for Titania.

REPRODUCED BY COURTESY OF MAJOR SIR NEVILLE WILKINSON, K.C.V.O.



LIKE AN EARLY BYZANTINE MOSAIC: A DESIGN WITH 250,000 TINY SQUARES, REPRESENTING SEPARATE TESSERÆ, WHICH OCCUPIED SIR NEVILLE WILKINSON FOR SIX MONTHS AFTER TEN YEARS' PRACTICE. (ORIGINAL SIZE, 20 IN. SQUARE.)

This is the eighth ceiling, to be followed by seven more, designed by Sir Neville Wilkinson, Ulster King of Arms, for his celebrated model in tinycraft, Titania's Palace, which has already taken 28 years to perfect, and during its world-wide travels has collected £36,000 for crippled children. It was awarded a gold medal at the Philadelphia Exhibition of 1926, and will probably be shown at the Chicago Centennial Exhibition next year. It has been as far west as San Francisco, and as far south as Buenos Aires. Since its return from last year's exhibition in the last-named city, the Palace has been on tour in England, and recently arrived in London. During this year it will go to Scotland, visiting Edinburgh, Glasgow, Stirling, and Aberdeen. Titania's Palace is built on a scale of one inch to the foot. Miniature mosaic-painting in water-colour was first introduced and perfected by Sir Neville Wilkinson for its interior decoration. For many years he experimented in various media, and successfully reproduced Spanish "azulejos," or painted encaustic tiles, and tapestry of various periods, at a scale of one inch to one foot. After several visits to Italy, memories of Ravenna and Monreale turned his attention to the possibilities of mosaic as a medium for microscopic decoration. He found the result eminently satisfactory, although tedious, and only to be attempted by those favoured with exceptionally strong eyesight and an almost superhuman patience. The system is briefly this. An outline drawing is gradually filled in with tiny squares to represent individual tesserae, each drawn with a hard, sharp pencil on cardboard. Each square is then carefully filled in with water-colour paint taken directly from the moist colour, without a mixing-palette. This insures the purity

of each dot of colour, and gives an effect similar to that of an early Byzantine mosaic. The author's first attempts were comparatively crude. It was difficult to avoid running one tessera into another, even when working through a strong magnifying-glass. After three or four years of practice, Sir Neville was able to fill in the microscopic outlines fairly rapidly and accurately, and now, after ten years, he can fill an area of some twenty inches square, containing about 250,000 separate tesserae, in six to seven months of his spare time. The design here reproduced was begun on his recent voyage to Buenos Aires with Titania's Palace. It bears testimony to the smooth running of the modern liner. Being designed for a bed-room ceiling, the background represents a night sky studded with stars. In the central panel are four seated classical figures representing Peace and Plenty. Four rectangular compartments which form, with a wreath, a Celtic cross, contain respectively—(1) a peacock in his pride, the cognisance of Oberon, Prince Consort of Fairyland, with the motto, "Memor Esto"; (2) The Star of the Grand Cross of the Most Industrious Order of the Fairy Kiss, of which he is Sovereign, with the motto, "Nihil Sine Labore"; (3) The Madonna, with lines from "The Ancient Mariner"—"To Mary Queen the praise be given, She sent the gentle sleep from Heaven That slid into my soul"; (4) a Peruginese figure in armour sheathing his sword, with the inscription: "Be the day weary, be the day long, At length it ringeth to evensong." Four subsidiary roundels contain celestial bodies, treated as cameos—Venus, with Cupid; Diana as huntress; Mercury; and a Comet. In the corners are repeated the orange-tipped butterflies of Titania, forming an orle round the peacock badge of Oberon.

The Romance of Native Custom in South Africa: A New Year Festival—the Incwala of the Swazis.



THOUSANDS OF CHANTING WARRIORS WHOSE THUDDING FEET MAKE THE VELD RESOUND AGAINST THE DEEP-BLUE HILLS BEYOND: A GREAT GATHERING OF THE BANTUS OF SWAZILAND AT THE QUEEN MOTHER'S KRAAL DURING THE INCWALA CEREMONY—AN ANNUAL "HARVEST FESTIVAL," HELD AT THE FIRST FULL MOON OF THE NEW YEAR, ON WHICH THE SUCCESS AND PROSPERITY OF THE WHOLE YEAR TO COME ARE BELIEVED TO DEPEND.



THE KEEPER OF THE SHIELDS: A PICCANINNY TOO YOUNG TO PARTICIPATE IN THE INCWALA CEREMONY SEATED ON GUARD OVER THE SHIELDS OF WARRIORS.



THE RETURN OF THE BRANCH-BEARERS: YOUNG SWAZI BRAVES ARRIVING AT THE QUEEN MOTHER'S KRAAL AFTER A FORTY-MILE WALK TO SECURE BRANCHES OF THE SEKWANE TREE—EACH YOUTH UNDER PENALTY OF BEING CAST OUT OF HIS REGIMENT IF HIS BRANCH HAS WILTED.



YOUNG SWAZI BRAVES DONNING THEIR FULL WAR-PAINT: COSTUMES CHANGED EACH DAY OF THE INCWALA FESTIVAL, WITH DIFFERENT HEAD-FEATHERS OR LOIN-SKIN.

Swaziland is a Protectorate situated on the eastern borders of the Transvaal between the Union of South Africa and the Portuguese province of Mozambique. The Bantus, who inhabit this part of South Africa, are a sturdy race, an offshoot of the Zulu tribes. The ceremony here illustrated, known as the Great Incwala, takes place at the first full moon in the New Year, outside the kraal of the Queen Mother of the Swazis. It has been likened to a Harvest Festival, but to the natives it is of deeper significance, as they believe that upon it depend the prosperity and success of the year. The following description of it appeared in the "South African Railways and Harbours Magazine" last February: "Six days the Great Incwala lasts, and, when it is all over, Swazis are free to taste of the first fruits of the new year. Weeks before the full moon, Banyana, the master of ceremonies, journeys to the coast for sea-water, indispensable to the Incwala. Then, at noon on the first day, the unmarried men of the tribe set out in search of branches of the sekwane tree. Forty miles they walk, and are at the entrance to the Queen Mother's cattle kraal by the following dawn. Any man whose branch has wilted by that time is cast out of his regiment as an adulterer. Inside the great cattle

kraal, a smaller kraal is decorated with these branches, and this is the holy of holies. Then starts the dance. Three thousand Swazi braves swaying in perfect unison and chanting for hours a savage, yet dirge-like refrain—it is real Africa. Their costumes change each day; different feathers appear in the headdress, or a different skin around the loins. The only womenfolk who perform are the Queen Mother and the forty wives of the paramount chief. A climax is the killing of a black bull. The Paramount Chief is anointed with the sea-water, and throws a special pumpkin to his regiments. At last year's ceremony experts attended to obtain a sound-film. But the paramount chief said: 'Our Incwala song may be sung only at this time of the year—that is our law. If you take a record of it, your people will not observe that law, and my warriors will be singing the Incwala song from the screen throughout the year, which we cannot allow.' So part of the ceremony could not be filmed." Many of these native customs provide fascinating studies, which make South Africa such a romantic land of travel. Our readers interested in the country can obtain particulars on request to the Director, Publicity and Travel Bureau, South Africa House, 73, Strand, London, W.C.2.



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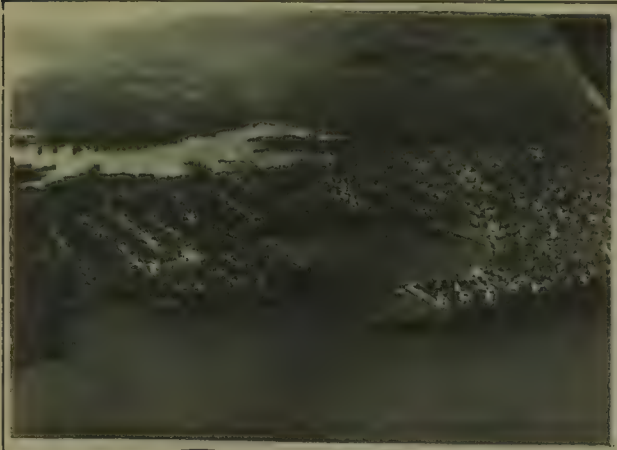
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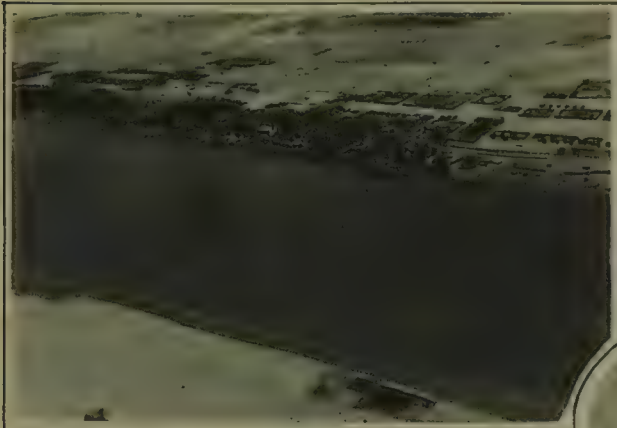
AN AEROPLANE OF THE "HERCULES" CLASS, THE MACHINES WHICH WILL CARRY LONDON—CAPE TOWN PASSENGERS FROM LONDON TO PARIS.



PIRÆUS, THE SEAPORT OF ATHENS, AS IT WILL BE SEEN FROM THE "SCIPIO" FLYING-BOAT DURING THE JOURNEY FROM BRINDISI TO ALEXANDRIA.



AN AEROPLANE OF THE "ARGOSY" CLASS, THE MACHINES WHICH WILL FLY BETWEEN CAIRO AND KHARTOUM.



WADI HALFA, WHICH THE "ARGOSY" AEROPLANE REACHES ON THE FOURTH DAY AFTER PASSENGERS LEAVE LONDON.



MALAKAL, WHERE THE "CALCUTTA" FLYING-BOAT MAKES A BRIEF HALT DURING THE JOURNEY FROM KHARTOUM TO KISUMA.

THE FIRST REGULAR LONDON—CAPE TOWN AIR SERVICE: AN ELEVEN DAYS' JOURNEY.



LONDON TO CAPE TOWN: THE ROUTE AND LANDING-PLACES.

		TIME (Local Standard)	DAY
LONDON, Croydon	dep.	12.30	Wed.
PARIS	dep.	21.30	
" to Brindisi			Thurs.
BRINDISI	arr.	09.07	Fri.
"	dep.	11.30	
ATHENS	arr.	16.30	"
"	dep.	08.00	Sat.
MIRABELLA, Crete	dep.	11.45	"
ALEXANDRIA	arr.	15.45	"
" to Cairo			"
CAIRO	arr.	22.15	"
CAIRO	dep.	07.30	Sun.
ASSIUT	dep.	10.45	"
ASSUAN	dep.	14.35	"
WADI HALFA	arr.	17.10	"
"	dep.	08.00	Mon.
ATBARA	dep.	14.00	"
KHARTOUM	arr.	16.00	Tues.
"	dep.	05.00	"
KOSTI	dep.	08.05	"
MALAKAL	dep.	12.20	"
JUBA	arr.	17.45	"
"	dep.	06.00	Wed.
KAMPALA	dep.	11.15	"
KISUMU	dep.	14.15	"
NAIROBI	arr.	16.25	Thurs.
"	dep.	06.30	"
MOSHI	dep.	09.50	"
DODOMA	dep.	13.35	"
MBEYA	arr.	16.50	Fri.
"	dep.	07.00	"
MPIKA	dep.	09.55	"
BROKEN HILL	dep.	14.00	"
SALISBURY	arr.	17.40	"
"	dep.	06.00	Sat.
BULAWAYO	dep.	09.55	"
PIETERSBURG	dep.	14.10	"
JOHANNESBURG	arr.	16.35	"
"	dep.	06.00	Sun.
KIMBERLEY	dep.	10.05	"
VICTORIA WEST	dep.	13.30	"
CAPE TOWN	arr.	17.40	"

THE TIME-TABLE OF IMPERIAL AIRWAYS SERVICE FROM LONDON TO CAPE TOWN.

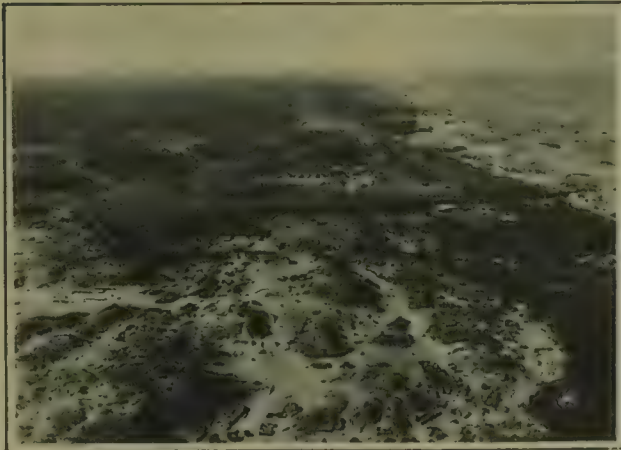


THE "HERCULES" AEROPLANE IN WHICH PASSENGERS FLY ON THE LAST STAGE OF THEIR JOURNEY—FROM KISUMA TO CAPE TOWN.

THE first regular air-mail service between London and Cape Town, inaugurated by Imperial Airways, Ltd., was scheduled to leave Croydon last Wednesday, January 20. The journey of 8000 miles is timed to be flown in eleven days, but eventually it will take only nine days. There are twenty-seven main landing-places, and at eleven of these "rest-houses" are provided for the use of the passengers. Mails and passengers will be carried in five types of aeroplanes or flying-boats, each suited to the peculiar conditions of one of the several stages of the journey. On the initial voyage only official passengers were to be carried.



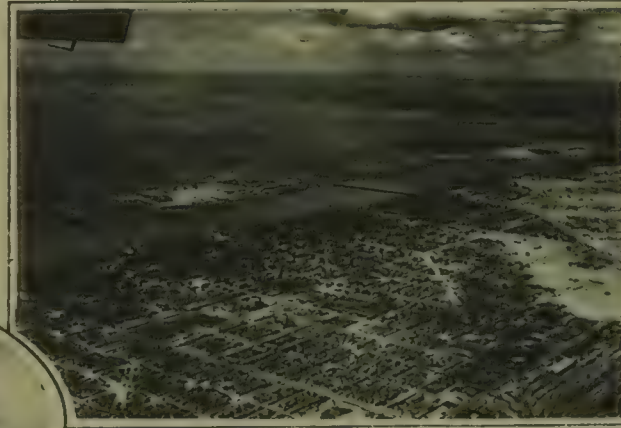
A FLYING-BOAT OF THE "SCIPIO" CLASS USED ON THE TRIP FROM BRINDISI TO ALEXANDRIA—THE CRAFT SEEN TAKING-OFF.



THE ASSUAN DAM AS THE PASSENGERS WILL SEE IT FROM THE CABIN OF THE "ARGOSY" AEROPLANE DURING ITS FLIGHT FROM CAIRO TO KHARTOUM.



A FLYING-BOAT OF THE "CALCUTTA" CLASS WHICH MAKE THE JOURNEY BETWEEN KHARTOUM AND KISUMA.

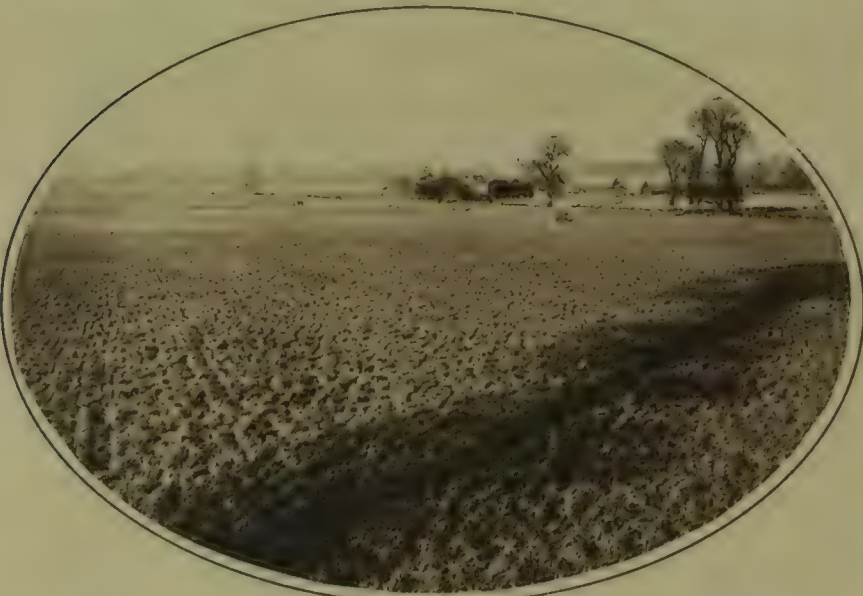


KHARTOUM, WHERE PASSENGERS LEAVE THE "ARGOSY" AND BOARD THE "CALCUTTA" FLYING-BOAT EN ROUTE FOR KISUMA.



CAPE TOWN, WHERE PASSENGERS IN THE "HERCULES" ARRIVE ON THE ELEVENTH DAY AFTER THEIR DEPARTURE FROM LONDON.

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



THE DEMAND BY FOREIGN FIRMS FOR BRITISH SITES: THE LAND AT TILBURY ON WHICH MR. BATA, THE CZECHO-SLOVAKIAN MILLIONAIRE BOOT-MANUFACTURER, PROPOSES TO CONSTRUCT AN INDUSTRIAL CITY.

The London Chamber of Commerce has given details of a number of foreign firms intending to establish in this country factories in which British workmen, for the most part, will be employed. It has been reported that Mr. Thomas Bata has entered into negotiations to purchase a large site in Essex—approximately a square mile—and there erect modern boot-factories surrounded by a garden city to accommodate thousands of employees.



A CONFERENCE TO DEVELOP TRADE WITH THE IRISH FREE STATE: (LEFT TO RIGHT) MR. RUNCIMAN, MR. DULANTY (HIGH COMMISSIONER OF THE IRISH FREE STATE), MR. HOGAN (AGRICULTURE), AND MR. MCGILLAN (INDUSTRY AND COMMERCE).

On January 13 an Irish delegation, consisting of the High Commissioner, the Minister for Agriculture, and the Minister for Industry and Commerce, conferred with Mr. Runciman at the Board of Trade. It was officially announced the next day that the discussion was concerned with the possibilities of improving trade between the United Kingdom and the Free State, and of securing close collaboration in trade problems.



A TRIUMPH OF INDIAN ENGINEERING: THE NEW WILLINGDON BRIDGE ACROSS THE HOOGHLY RIVER AT BALLY, ABOUT FOUR MILES NORTH OF CALCUTTA, WHICH WAS OPENED BY THE VICEROY ON DECEMBER 29.

A link that is vital to Calcutta's future development, the Willingdon Bridge over the Hooghly, has been constructed, very largely from Indian material and by Indian railwaymen and labourers. Previously, only one bridge spanned the river between Calcutta and Howrah—an

undecorative and inadequate connection—and the growth of the city's trade has rendered a second link essential. This will immensely facilitate communication between the docks of Calcutta, on the one hand, and the Ganges plain and Bengal coal-fields on the other.



A SMUGGLER'S CAVE DISCLOSED BY THE FORCE OF THE GALE: A DISCOVERY AT SALTDEAN.

The recent heavy gales on the South Coast caused the collapse of large sections of the cliffs, with the result that the entrance to a large cave was revealed in the face of the white chalk cliffs at Saltdean, near Brighton. It is believed to have been the haunt of smugglers in the days when their industry had almost the importance in this country that it now has in the United States.



"THE GRACE OF WAPPING": A GRUESOME RELIC DREDGED FROM THE THAMES AT EXECUTION DOCK.

"The Grace of Wapping" was the slang term given in the eighteenth century to a method of execution practised below Wapping New Stairs. A chain harness was placed round the living malefactor and padlocked into position, while the iron handcuffs here shown held the wrists. The man was then hanged and left till three tides had passed over his body.



DAMAGED ON NEW YEAR'S EVE: EROS FITTED WITH A NEW BOW-STRING AT THAMES DITTON.

The much-postponed return of Eros to Piccadilly Circus, which aroused the greatest interest throughout the country, proved, after all, to herald a short stay. Erected on the night of December 27, the statue was damaged on New Year's Eve, and examination then showed the necessity of considerable repairs. It is said that the cost will be at least £40.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE SPRINGBOKS COMPLETE THEIR TRIUMPHANT TOUR BY BEATING SCOTLAND; AFTER HAVING DEFEATED ENGLAND, WALES, AND IRELAND: AN ATTEMPT TO BREAK THROUGH THE SCOTTISH DEFENCE AT MURRAYFIELD.

The South African Rugby Football team, more usually called the Springboks, beat Scotland on January 16 by 2 tries (6 points) to 1 try (3 points). Before that, they had beaten Wales by 8 points to 3; Ireland, by 8 points to 3; and England, by 7 points to nil. The spectators at Murrayfield numbered about seventy thousand.



TEACHING THE LAWS OF THE GAME TO THOSE DESTINED TO ADMINISTER THEM: A CLASS FOR ASSOCIATION FOOTBALL REFEREES AT THE LONDON ASSOCIATION OF REFEREES' TRAINING-CENTRE.

It does not require any great knowledge of football to realise how important it is that the referee in charge of a game should have its Laws at his finger-tips. For that reason, none will be surprised to know that referees have to study the rules very thoroughly before they are allowed to appear on the field.



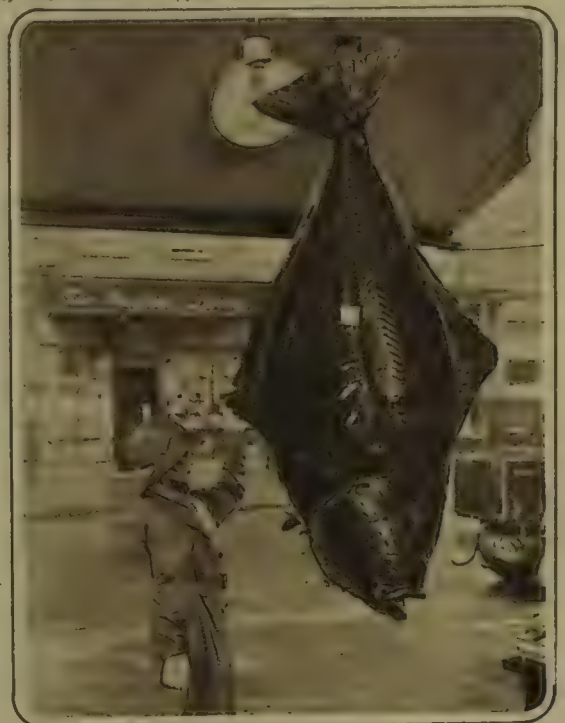
A FINELY TUSKED ELEPHANT FOR THE JARDIN DES PLANTES: "REX" IN A PARIS STREET.

"Rex" has been given to the Jardin des Plantes by the Brothers Amar, of the Amar Circus. He is valued at a hundred thousand francs. He is fifty years old. His tusks are 5 ft. 9 in. long, and he is 10 ft. 4 in. high.



AN ALBINO PLOVER: A FREAK BIRD WHICH HAS BEEN ADDED TO THE EXHIBITS AT THE "ZOO."

To its various albino exhibits, the "Zoo" has now added this peculiar plover. The bird arrived at the Gardens the other day from Norfolk, where, owing to its freak colouring, it was a centre of attack for other birds. The normal plover is a glossy bronze-green.



A FINE SPECIMEN OF THE LARGEST OF FLAT FISHES: A NORTH-SEA HALIBUT WEIGHING OVER 280 LB.

The halibut (*Hippoglossus vulgaris*) is the largest member of the family of flat fishes, and may attain a length of eight feet or more, although it usually ranges from two to six feet. The specimen here shown was caught in the North Sea.



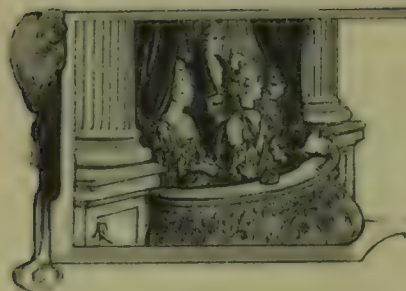
BEFORE THEIR SEPARATION AT THE WHIPSNADE "ZOO": "DIXIE" AND "ROSIE," OF BOSTOCK'S TRAVELLING MENAGERIE FAME, ON THEIR ARRIVAL AT DUNSTABLE STATION FROM GLASGOW.

"Dixie" and "Rosie," the two elephants of Bostock's Travelling Menagerie, whose birds and beasts have been transferred to the "Zoo," at Whipsnade, on the closing-down of the famous business, were separated on their arrival at their new residence. "Dixie," the "star" of the Show, was tied to a tree in the open, there to meditate upon her new life; "Rosie," who is eight, was marched to a shed in the park, and there introduced to the forty-five-year-old



THE TAX PAID FOR PET DOGS OF THE POOR: MONGRELS OUTSIDE THE REGAL CINEMA, MARBLE ARCH, WHERE THE FIFTY MOST LIKE THE SCREEN MONGREL, "QUEENIE," WERE GIVEN FREE LICENCES.

"Nejiran," formerly of Regent's Park. She is likely to join "Nejiran" in giving rides to visitors.—In connection with the movement to give licences for their dogs to poor people unable to pay the 7s. 6d. tax, the Regal Cinema and the sponsors of the film "Street Scene," recently presented licences to the owners of the fifty mongrels deemed to resemble most closely "Queenie," the very popular mongrel who is "featured" in "Street Scene."



The World of the Theatre.

By J. T. GREIN.



ACTUALITIES AND REFLECTIONS.

THE past year was a lean one for the drama. It yielded the poorest harvest on record. Perhaps it was the outcome of the world crisis. For we are not the only sufferers. The French theatres have produced very little of which to boast, and the box-office business has been bad in Paris as elsewhere. Things are even worse in Germany; there the exigencies of the exchequer have compelled the State to close all the subsidised theatres, save two in Berlin—the Schauspielhaus and the Opera—and in the provinces many rate-aided houses have either struggled on with much-curtailed bounties or merged into partnership with one or two neighbouring cities in order to eke out a precarious existence. From Spain, Italy, and Scandinavia come reports that the business is "vegetating" and that the output of new plays is scarce. As for America, we have read lately that the great Shubert combination has gone into liquidation, and that half the New York theatres are closed *pro tem*. Evidently if Art should not live for money, it cannot exist without it.

Now let us see what are the salient features of 1931 as far as England is concerned. The year began ominously with an unprecedented number of short-lived failures. Formerly, when after the first night a play proved "rickety," the manager would carry on and try to nurse it into a success—a costly procedure, sometimes successful. But in 1931 the new method has been to brush aside the wobbling newcomer and to shelve it after a week—often less—or a fortnight. About two dozen plays were thus guillotined in infancy. Some people would assert that our public has become more critical, but I have seen no signs of that; a good deal of rubbish has gone on surviving because of its facile nature, and the only explanation that can be given of the managerial policy is that those in control have learned the wisdom of not throwing good money after bad. Incidentally, these strings of failures indicate that in many theatre offices there prevails a strange incompetence of judgment. How can it be otherwise when so many theatres are not controlled by one man, as in the actor-manager's days, now tardily much lamented, but by syndicates of people who rule the roost without the necessary knowledge?

Another significant factor is the gradual decline of the touring company, not so much in quality as in patronage. This is mainly due to the travelling facilities afforded by the motor-coach, which will allow provincial playgoers to see the "real" thing in London instead of a second-rate *ersatz* in his home-town. On the other hand—and this is a bull point in favour of the year under review—there is a growing movement of the village play in small communities, mainly due to the efforts of the British Drama League, with its over a thousand local affiliated amateur player companies and its eagerly patronised annual competition in London. Again, in larger centres—cities like Hull, Sheffield, Bath, Carlisle—the example of Birmingham, Liverpool, and Leeds is increasingly followed by the creation of little theatres where plays of literary value are produced by efficient stock companies, sometimes assisted by local amateurs of experience.

This onward march of the little theatres, which has been echoed in London by the valiant experiments of the Embassy Theatre in Hampstead (now, alas! in the last stage owing to financial loss) and by the People's National Theatre at the Duchess, is a distinct and auspicious sign of the times and an indication whither the tide is drifting—namely, towards better plays and lower prices. It is the beginning of a theatrical revolution which cannot but lead to a general revision of domestic histrionic economy. For the sacrifice of Messrs. Reanco at Hampstead does by no means prove that there is no demand for such enterprises—the provinces prove the

Victorian era to our days. "The Good Companions," too, of Mr. J. B. Priestley, is a healthy slice of country life—a skilful adaptation of a great novel. Mr. John van Druten has added to his laurels in three remarkable plays—"After All," "London Wall," and "There's Always Juliet." Miss C. L. Anthony, a novice who works in a great emporium, has made a fine romantic effort in "Autumn Crocus," a play that especially appeals to women. Messrs. Ian Hay and Stephen King Hall have added to the gaiety of the nation by their maritime satirical comedy, "The Midshipmaid"; whereas Mr. James B. Fagan, also in satirical vein, gave a new comedy, "The Improper Duchess," which pleased the multitude, although it is not of the same quality as the author's recently revived "And So To Bed." "Grand Hotel," the clever adaptation of Mrs. Vicki Baum's great novel, must also be considered as an English play, since it was adapted by Mr. Edward Knoblock; and "The Anatomist," a fine character study of the notorious Dr. Knox by Dr. James Bridie, was conspicuous by the reappearance of Mr. Henry Ainley after his long illness. He reconquered in it his place as *facile princeps* among our leading actors.

Among lighter plays we had "Counsel's Opinion," in which Miss Isabel Jeans and Mr. Owen Nares are still delighting the multitude; "The Nelson Touch," by a young and promising author, Mr. Neil Grant; and a Tchekhovian fantasy, "Musical Chairs," by Mr. Ronald Mackenzie, which had a peculiar and interesting exotic flavour. Mr. Clifford Bax gave three plays during the year—"Socrates," "The Immortal Lady," and "The Venetian," the last a poetic fantasy on the tale of Bianca Capello. Add to all these half-a-dozen successful comedies and a string of Shakespearean revivals at the Old Vic and Sadler's Wells, and you have a fair survey of the main features of 1931 as far as English drama is concerned.

There has also been the usual avalanche of importations and adaptations. The importations, mostly from America, especially "Late Night Final," had a certain vogue. Of the adaptations from the French and German, only one succeeded beyond a short career. This is "Elizabeth of England," Bruckner's poignant historical drama, in which Miss Phyllis Neilson-Terry made the success of her life. It is significant that nearly every play that came from France and was duly—perhaps not wisely—adapted, failed—thus "Marius," thus "Little Catherine," and a good many others. It goes to prove that the French spirit often evaporates in transit across the Channel and that the Parisian plays are no longer of such universal fibre as to appeal to international audiences as in the days of Dumas and Sardou. Generally, there is great hesitation on the part of managers to venture upon foreign plays, and Paris is no longer the forcing-house of the dramatic world. Indeed, when one reviews the repertoires of the theatres in Germany, Holland, Belgium, and constantly hears of successful "adaptations from the English," one is tempted to believe that, apart from America, England is the general purveyor of the Continent—a fact all the more significant since we in England are constantly—and rightly—lamenting that our home supply is inadequate to satisfy the demand.



A NOVEL TYPE OF MURDER-PLAY AT THE WHITEHALL THEATRE: A SCENE FROM "THE GAY ADVENTURE," WITH THE STAGE SET TO REPRESENT TWO STOREYS IN A RESTAURANT.

The "Gay Adventure," by Mr. Walter Hackett, the author of "77, Park Lane," is an ingenious ancient-modern murder-mystery. Darnton, the modern descendant of d'Artagnan, is a mild-mannered man, but when Beauty in Distress calls, the blood of the swash-buckling Gascon musketeer wakes, and he performs feats which include housebreaking, an attack on a policeman, and the hushing-up of a murder. In our photograph, on the lower level, Darnton (left; Mr. Seymour Hicks) is seen with d'Allary (Mr. Charles Quartermaine), the descendant of Aramis. Above are Fay d'Allary (left: Miss Nora Swinburne) and July Romney (centre: Miss Marion Lorne) interrupted by the arrival of a frivolous "bright young thing" (right: Miss Christine Barry) at a tense and tragic moment.

contrary; it merely shows that Hampstead prefers to trek westward, and that it is too near, yet too far, to need a theatre of its own. Nor will Messrs. Reanco give up their policy. They intimate, wisely, that they will seek a spring-board in the centre and pursue—a decision that heralds well for the future, as the full houses of the Old Vic and Sadler's Wells demonstrate night after night.

Of the hundred and fifty plays, more or less, which I have seen during 1931, scarcely a dozen dwell in memory. First and foremost "Cavalcade," that excellent national drama of Mr. Noel Coward's which, when all is said, is far above a mere spectacular display and is a wonderful chronicle of British life from the

OF PECULIAR INTEREST TO MUSICAL LONDON: RELICS ON EXHIBITION.



HAYDN'S CLAVICHORD, ON WHICH HE IS REPUTED TO HAVE COMPOSED "THE CREATION," NOW ON VIEW IN THE LONDON MUSEUM, LANCASTER HOUSE.



STAGE JEWELLERY OF MME. PATTI, THE GREAT SOPRANO: A GIFT TO THE NATION FROM BARON CEDERSTRÖM, THE SINGER'S HUSBAND.



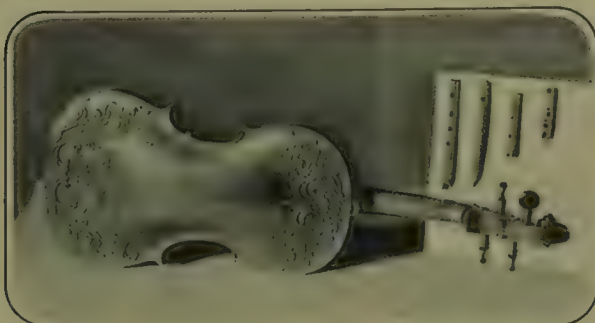
A GUITAR OWNED AND PLAYED BY GEORGE III.; IN ITS ORIGINAL CASE, WHICH IS STAMPED WITH THE ROYAL CROWN.



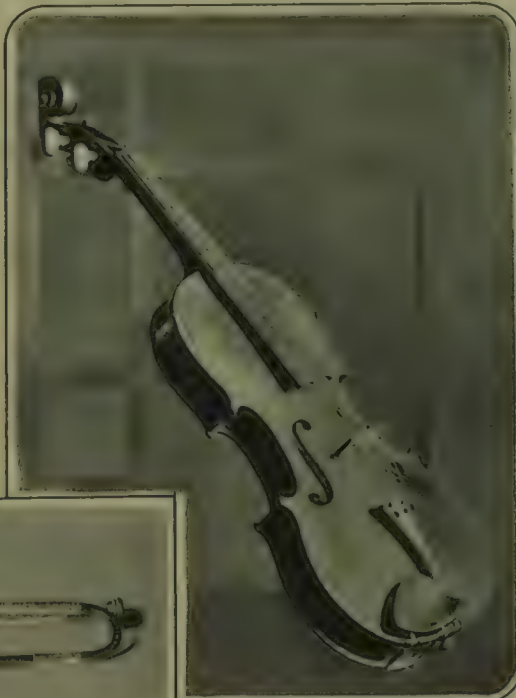
A BRONZE CAST OF THE FOOT OF MME. ANNA PAVLOVA, THE GREAT RUSSIAN DANCER, EXHIBITED AT THE LONDON MUSEUM.



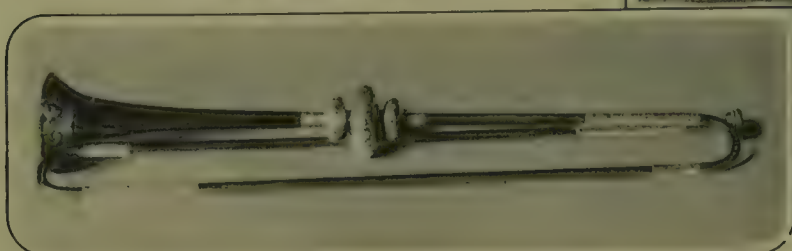
A KEYED GUITAR THAT BELONGED TO THE FAMOUS EMMA LADY HAMILTON, WHO COULD PLAY, SING, DANCE, AND ACT WITH PROFESSIONAL SKILL.



THE VIOLIN WHICH THE PAINTER ROMNEY CARVED ABOUT 1750; TOGETHER WITH SOME BONE FLUTES WHICH DATE FROM ROMAN TIMES.



THE VIOLIN OWNED BY JEREMY BENTHAM, WHOSE SKELETON, CLOTHED IN BENTHAM'S USUAL ATTIRE, IS KEPT IN UNIVERSITY COLLEGE.



AN EARLY SEVENTEENTH-CENTURY TRUMPET IN COPPER AND SILVER MADE BY WILLIAM BULL, OF LONDON; NOW ON VIEW AMONG THE MUSICAL RELICS OF THE CITY.



THE DRESS THAT MME. PAVLOVA WORE FOR THE "DYING SWAN" DANCE, WHICH WAS, PERHAPS, HER MOST FAMOUS CREATION.

An exhibition of London musical relics—instruments with historic associations, and portraits, costumes, and "properties" of famous artists who have performed in London—was opened in the London Museum, Lancaster House, on January 16. The King has contributed by lending an eighteenth-century flute of Dresden china, and Princess Alice, Countess of Athlone, has lent a piano made by Broadwood in London about 1817. Other exhibits have been lent by private owners, but the majority come from two sources—the Covent Garden collection of personal relics and the Hill Collection of musical instruments and pictures. The objects on view

range in time from bone flutes dating from the Roman occupation and fourteenth-century Jews' harps, to instruments and personalia of recent singers, dancers, conductors, and musicians. Jeremy Bentham, the great advocate of utilitarianism, it may be added, devoted his life with single-minded purpose to inculcating the principle of "the greatest happiness of the greatest number," which, in his view, should be the object of all legislation. Much of his writings was directed to the reform of legal abuses. He was consistent to the last in applying his principles, and in his will he left his body to be dissected for the benefit of mankind.

GANDHI ON HIS RETURN FROM THE INDIA ROUND-TABLE CONFERENCE: HIS "NO RETRACING OF STEPS" SPEECH.



MR. GANDHI AT THE CLOSE OF HIS DAY OF SILENCE: THE MAHATMA AT THE MICROPHONE—ADDRESSING THE GREAT CROWD AT THE MEETING ON THE MAIDAN, BOMBAY, ON DECEMBER 28.



THE FEMININE SIDE OF GANDHI'S AUDIENCE: WOMEN IN THE HUGE CROWD GATHERED ON THE MAIDAN TO HEAR THE MAHATMA SPEAK ON THE DAY OF HIS ARRIVAL AT BOMBAY ON HIS RETURN FROM THE INDIA ROUND-TABLE CONFERENCE.



WHEN GANDHI SAID THAT IF THE FIGHT WERE RESUMED THERE WOULD BE NO RETRACING OF STEPS: A GENERAL VIEW OF THE INTO A MICROPHONE AND AMPLIFIED BY LOUD

Mr. Gandhi, returning from the India Round-Table Conference, arrived at Bombay in the Italian liner "Pilsna" on Monday, December 28. Before he landed, there had been violent encounters between Untouchables and Congress supporters; and, eventually, the police disarmed all the members of the Depressed Classes. On the Ballard Pier, Mr. Gandhi was received by leading Congressmen. Monday being his day of silence, he did not speak at that time or when he was welcomed in the Ballard Pier Hall; but, his period of silence having expired by then, he spoke at a big public meeting held on the Maidan in the evening. At this, to quote the "Times" correspondent, he said that the recent Ordinances had cast a gloom over his thoughts. He condemned the Bengal murders, but he argued that they were no reason why a whole Province should be penalised. While he would strain every nerve to secure co-operation, he

IMMENSE GATHERING ADDRESSSED BY THE MAHATMA IN HIS FIRST PUBLIC SPEECH AFTER HIS RETURN TO INDIA, AN ORATION SPOKEN SPEAKERS AT VARIOUS PARTS OF THE MAIDAN, BOMBAY.

felt that the British Cabinet firmly believed that India was unfit for Swaraj. If the fight were resumed, there would be no retracing of steps this time. On January 4, Mr. Gandhi was arrested, and the Congress Working Committee was declared an unlawful association. The Mahatma was conveyed by car to Yeravda Gaol, Poona, where he was interned in 1930. The Viceroy had previously indicated a "firm-hand" attitude by declaring to Gandhi: "No Government can be subject to conditions sought to be imposed under the menace of unlawful action by any political organisation, nor can the Government of India accept the position implied in your telegrams that their policy should be dependent on the judgment of yourself. They must hold you and the Congress responsible for consequences that may ensue from the action which the Congress have announced their intention of taking, and to meet which the Government will take necessary measures."

THE QUENCHED SPARK.

BEING AN APPRECIATION OF
 "THE MURDER OF EDGAR ALLAN POE": By J. A. T. LLOYD.*

(PUBLISHED BY STANLEY PAUL.)

"I DO believe," cried Edgar Allan Poe *de profundis*, "God gave me a spark of genius, but He quenched it in misery." Nobody nowadays has any doubt of the genius; and there is all too little doubt of the misery. Literary biography is full of suffering, physical and spiritual; but there are few sadder stories than that of Poe, and it is none the less sad because much of his agony was the result of causes within himself.

After much controversy, not without a good deal of uncharitable detraction, the main facts of Poe's life have now been established by diligent investigation; but the interpretation of those facts will always be a matter of opinion. He was the child of an actress who died in distressing circumstances in 1811, two years after his birth. A fairy godmother—or, rather, foster-mother—appeared in the person of Mrs. John Allan, the childless wife of a wealthy tobacco-merchant; the baby Edgar Poe was adopted and "escaped, as by a miracle, from the first phase of destitution to find himself quite literally in purple and fine linen." He developed into a lonely, moody child, of the kind usually described as "highly strung," and it seems that from the first "melancholy marked him for its own." Probably his adoptive parents spoiled him, but his relationship with John Allan was never sympathetic or affectionate. Schooldays in England and Virginia were not happy, and the first serious crisis came at the age of fifteen, when Poe was at the University of Virginia. He appears to have been promising in his studies, but got into monetary difficulties, chiefly through gambling, which exasperated John Allan (not altogether unnaturally, though Mr. Lloyd seems to regard him as a monster of severity and intolerance in all his dealings with young Poe).

His mind was on literature, and throughout all these early vicissitudes his genius was finding its own stony path; but it is easy to understand that, in the view of a conventionally minded foster-parent, this young man was rapidly developing into a wastrel, an ingrate, and a bitter disappointment. Experiments in the law, and as a clerk in Allan's office, were barren (as they were certain to be). There seem to have been some wanderings in England and France, but this incident is obscure. By the age of sixteen he had drifted into the Army as "Private Perry," and showed sufficient adaptability to become a Sergeant-Major. But it is difficult to imagine a more unsuitable profession for Edgar Allan Poe than that of a soldier, and things were not greatly improved when John Allan rescued him from the ranks and sent him to West Point to be trained as an officer. He was dismissed in 1831—by his own desire, as Mr. Lloyd claims, with a good deal of evidence for his view.

The estrangement from Allan was now complete, and it was inevitable that Poe should find himself completely disinherited when Allan died in 1834. Now began the long tale of want, adversity, and hope deferred; it was to be shared for the future by his cousin, Virginia Clemm, whom, in her fourteenth year, Poe married in 1835. This fragile child—the "Annabel Lee" and "Eleonora" of Poe's tenderest mood—is an infinitely pathetic figure in his life-story. He was now definitely committed to literature and journalism, so far as he was committed to anything: he had already published two volumes of poems, and for about ten years after his marriage he drifted from one journalistic post to another, always in dire want and never certain of his prospects. During this period many of the "Tales of Mystery and Imagination" were published in different journals with which he was connected. These remarkable prose works attracted attention, though not as much as they deserved; and Poe was by no means unsuccessful as a journalist, for he seems to have increased circulation and profits for his employers. The defencelessness of his sensitive, unworldly temperament was probably exploited; but it is not possible to doubt that alcohol had much to do with the perpetual insecurity of his employment. It has been persistently stated that he was also addicted to drugs, but Mr. Lloyd shows amply that the allegation rests upon no reliable evidence.

It was in 1845 that "The Raven" appeared in the *Evening Mirror*, on the staff of which Poe was employed. It had an immediate effect on Poe's reputation, and he soon found himself playing the difficult and uncongenial part of a literary lion in New York, where he was flattered and pursued by foolish female rhymesters. His circumstances, however, were not improved; on the contrary, they were merely complicated by literary feuds and real or imaginary scandals. In 1846 he was in such desperate straits that well-meaning but officious persons

raised public subscriptions for his relief—a mortal blow to his pride. His wife, who had long been in a decline, died in conditions of dire wretchedness which are recorded by eye-witnesses and which wring the heart to read of. "Her husband's greatcoat, with a large tortoiseshell cat on her bosom... were the sufferer's only means of warmth, except as her husband held her hands and her mother her feet."

In the last three years of his life, Poe seems to have been gravitating rapidly towards insanity, or at least towards hallucinations. He continued to write and to lecture, but was always on the edge of destitution. He was to be married to Mrs. Sarah Helen Whitman in 1848, but the engagement was broken off in mysterious circumstances which have probably been misrepresented to his disadvantage. In the following year—though again the circumstances are not free from obscurity—he seems to have been affianced to Mrs. Shelton, who, as Elmira Royster, had been his first love in Richmond during boyhood. He left Mrs. Shelton's house in Richmond on September 29, 1849, and was found unconscious on October 3, in Baltimore, where he died in hospital. The exact history of the last

conspiracy to misunderstand and to damage him. It began with John Allan, and it went on relentlessly to the end. The arch-villain, the arch-conspirator, according to Mr. Lloyd, was Rufus Griswold. From the age of thirty onwards, almost every misfortune which happened to Poe can be traced, this biographer would have us believe, to the direct or indirect influence of Griswold. He was the "murderer," of malice aforethought, of an unsuspecting victim. This fiend in human form—Mr. Lloyd does not hesitate to call him "the devil Griswold"—had manoeuvred himself into the position of High Priest of American letters. He had somehow constituted himself the leader and spokesman of the "New York literati." Upon his award depended the prestige and "grading" of the writers of the time, most of whom were utterly insignificant and are now entirely forgotten. Poe incurred Griswold's undying enmity by ridiculing (as it deserved to be ridiculed) Griswold's anthology of American poetry; and thereafter, we are assured, Griswold never relaxed his efforts to injure Poe, alive and dead, in every aspect of his private and public life.

Such is Mr. Lloyd's thesis, maintained with an almost hysterical vehemence. Now, there is no doubt that Griswold's cruel memoir of Poe was a malicious, vindictive effusion which must have been inspired in large measure by personal animus. But the elaborate and diabolical conspiracy of Mr. Lloyd's imagination raises very different considerations and refutes itself by the violence of its own overstatement. Much of Mr. Lloyd's evidence for the "murder" is the merest inference and conjecture. For example, Mr. Lloyd reproaches Dickens, who met Poe in America and corresponded with him, with not having appreciated and helped the struggling genius; and this attitude is attributed, on no evidence except guesswork, to insinuations made by Griswold to Dickens. Again, on no evidence except conjecture, Mr. Lloyd assigns as "the main clue to the murder of Edgar Allan Poe" the jealousy of Griswold because Mrs. Osgood, a demi-semi-poetess of the "New York literati," sat "with upturned face" listening to the author of "The Raven": "that upturned face... was precious to the man Rufus Griswold of Philadelphia." A certain Mrs. Ellet persecuted Poe and his wife with scurrilities about Poe and Mrs. Osgood: on no evidence but "probability" Mr. Lloyd asserts that her attacks were instigated by Griswold, though we are informed in the next breath that he publicly rebuked Mrs. Ellet for her stupidity and indiscretions. By the same kind of preconceived notion, but without any attempt at proof, we are told that Griswold "in all human probability" inspired Dunn English's virulent attacks on Poe. Griswold, it seems, could not even lend Poe money, as he did on several occasions, without some sinister motive. The remarkable thing is that, on Mr. Lloyd's own showing, none of those who had the best opportunities of observing themselves through Griswold's machinations; nor, indeed, did Poe himself.

All this elaborate hypothesis of "conspiracy" and "murder" is quite unnecessary to explain the circumstances of Poe's bitter life. Poor Poe! Is it so difficult to understand why he made enemies? He was born with a temperament so neurotic that all his life he was on the verge of insanity, and, at the end, probably over the verge. Neurosis is not a reproach, but it is not a quality which endears or makes for success or wins friendship. And then he had certain "habits" which it is idle to ignore. All this might have been forgiven if Poe had not been immeasurably superior in intellect to the "literati" who fell under his unsparing criticism; at this distance of time they are absurd minnows, and Poe a Triton among them, but we cannot expect minnows to enjoy being roasted, especially when they are all convinced that they are the Tritons. It is unquestionable that Poe's genius, *sub specie aternitatis*, did not receive its just recognition and reward from his contemporaries; but the tragedy of his life was the inevitable result of circumstances and temperament, not of any conspiratorial "murder."

The extravagance of Mr. Lloyd's theme is not mitigated by the fact that he persistently over-writes. "Her son was to find, more than once, another mother, but he was never to forget that graceful being who had passed so swiftly through her exits and entrances to be done with light and love and laughter, husband and home and children, only to pass out with the bread of charity on her lips as the last reward of her sacrifice"; and "he had experienced imaginatively, in his first love, the nostalgia of unfathomable regret, which links the heart-beats of our own language and our own period to the cry to Athis that Sappho uttered more than two thousand years ago"—are not unfair specimens of the style.

C. K. A.



THEIR LATEST PORTRAIT: THE EARL OF WILLINGDON, VICEROY AND GOVERNOR-GENERAL OF INDIA, AND THE COUNTESS OF WILLINGDON.

Lady Willingdon was Lady Marie Adelaide Brassey, and is the elder of the daughters of the first Earl Brassey. She was born in 1875; and she married Lord Willingdon—then Mr. Freeman Freeman-Thomas—in 1892. She is a Dame Grand Cross of the Most Excellent Order of the British Empire and a Lady of the Imperial Order of the Crown of India; she is a Dame of Grace of the Order of St. John of Jerusalem; and she has the Order of Mercy and the First Class Kaisar-i-Hind gold medal.

PHOTOGRAPH BY LENARE.

four days is not known, and none but the uncharitable would desire to examine it too closely.

In its barest outline, and with every possible extenuation, Poe's story is distressing enough; but he had the additional misfortune to be represented to the world, immediately after his death, not with the indulgence which his peculiar disabilities of temperament demand, but in the blackest colours which animosity could paint. The world has been too apt to see the character of Edgar Allan Poe through the eyes of Dr. Rufus Griswold, who wrote, in a spirit of unexampled hostility, the first biography of the man for whom he was literary executor. It stands by itself in literary history as a piece of gross disparagement, and it was a cruel stroke of irony that Poe, the very man who most needed tolerant and sympathetic judgment, should have fallen into such rude hands.

This injustice to Poe must be fully admitted; and for the lifelong ordeal of this singularly unhappy genius no humane person can feel anything but pity. But Mr. Lloyd goes far beyond pity and humanity; his thesis, as his sensational title would suggest, is that Edgar Allan Poe was the victim of a deliberate and widespread conspiracy. Poe was "smothered, kept back, kept down, tricked, exploited, underrated, underpaid, spied upon, cheated, kept in a state of semi-starvation, libelled, ridiculed, sent spinning like an automaton to his doom only to be passionately slandered to death." From his earliest days, everybody who came in contact with Poe joined in this venomous

* "The Murder of Edgar Allan Poe." By J. A. T. Lloyd. (Stanley Paul and Co.; 18s. net.)

"ARCHITECTURE" ONLY THE INSECT CAN SEE! "AN ANCIENT MONUMENT."

PHOTOGRAPH BY LUCIEN RUDAUX.



"A STONE TEMPLE OF A FORGOTTEN AFRICAN CIVILISATION ; CARVED WITH REALISTIC HUMAN FIGURES IN BAS-RELIEF" :
IN REALITY, A MUCH-ENLARGED PHOTOGRAPH OF AN ORDINARY SEA-SHELL CORRODED BY TIME.

Our readers will remember the photographs of Lilliputian "landscapes" taken by the well-known astronomer and naturalist, Lucien Rudaux, which appeared in our issue of December 19. They will, no doubt, welcome the further examples which are given on this and the following pages, and will be able, perhaps, to find in the everyday world even more precise parallels than those which we suggest for these "insect's views" of nature. M. Rudaux's method is to select suitable subjects; photograph, with his camera at ground-level, miniature scenes which no human can see in the form in which his camera reveals them; and then enlarge his photographs, with the striking results shown. Had we the power—by nibbling the edge of a mushroom!—to reduce ourselves to ant-size, or, better, to mite-size, we could enter a Wonderland as varied and fantastic as that of

Alice herself, and almost certainly meet with adventures as surprising as hers. We could, for example, journey to the sea-shore and find bizarre and unexpected beauties in the world of common shells, which sometimes simulate, in miniature, nature on its grandest scale, and sometimes the vast architectural, or purely decorative, works of man. Temples and palaces, luxuriantly carved, would rise before us in the space of a few centimetres; we could wander on Alpine glaciers distorted into a myriad ridges and crevasses, or admire the beauty of great beams of variegated light striking through a transparent shell. As M. Rudaux says in an article on his experiments, it is the shells that afford us the most curious and lovely effects of all, and with them the field of observation is extended to the infinite. Assuredly, certain of his photographs prove this to the full.

SIGHTS ONLY THE INSECTS CAN SEE! SURPRISES

PHOTOGRAPHS BY



"LIMESTONE CRAGS ERODED BY THE WEATHERING OF CENTURIES": IN REALITY, A MUCH-ENLARGED PHOTOGRAPH OF THE END OF A LITTLE FRAGMENT OF OLD, WORM-EATEN WOOD.

AS noted on the previous page, we present here some further examples of M. Lucien Rudaux's ingenious photographic art, which reveals the unsuspected grandours and beauties of a smaller world than that which the human eye ordinarily perceives. In an accompanying article, M. Rudaux asks us to imagine ourselves reduced to creatures of something less than the size of ants—even to mites of the land or the sea—when we may, for instance, learn of an unfamiliar loveliness in dew-drops glistening on the grass on a sunny morning. The turf of a perfectly kept lawn would be a tangled virgin forest about us; above our heads the enormous translucent spheres of the dew-drops, adhering miraculously to the longer blades or forming fantastic patterns on the vast silky network of a spider's web, would hang and balance freely in an equilibrium that we should think precarious. Others, rather flattened in shape, would be lying on the briefly surface of blades of grass. The sun would make a play of dazzling light on the dew-drops, and, by refraction and reflection, would add its image, upside-down, to each globe, together with that of the clouds and of surrounding objects. We could not watch this scene for long, for with the increasing heat of the day each of the crystal spheres would evaporate and disappear mysteriously. But if, before this happened, we tried, with the feeble strength at our command, to shatter one of these spheres, our effort would be in vain: for the surface tension would be found to be so great that it would but yield a little to a push, like a rubber ball, and then immediately regain its old shape. At the most we might upset its state of equilibrium, in which case it would simply slide to another resting-place. If this were our only experience of it we should be led to the conclusion that water was a peculiar liquid which does not wet! M. Rudaux goes on to speak of the illusions that can arise when his photo-

(Continued opposite.)

OF THE MINIATURE WORLD NO HUMAN KNOWS.

LUCIEN RUDAUX.

(Continued.)

graphs of minute objects are sufficiently enlarged. For example, the rocky mountain summit which is really no more than a piece of worm-eaten wood might well tempt a man, reduced to the size of a mite, to the feat of accomplishing the climb! The effort would require all the nerve and skill of the rock-climber, especially, adds M. Rudaux, as insects are better adapted than men for excursions among natural obstacles. More than all else, the sea-shells delight our contributor, and offer him the most extensive field for this work. Whether photographed alone or in groups, complete or fragmentary, they afford, according to their shapes, irregularities and transparencies, an endless variety of subject-matter; while the action of the elements upon them may mimic the work of a decorative sculptor, or give them the appearance of rugged natural scenes.



"THE SURFACE OF A GLACIER, HIDEOUSLY DISTORTED INTO GLEAMING RIDGES AND BOTTOMLESS CREVASSES": IN REALITY, A FEW SQUARE CENTIMETRES OF AN OLD OYSTER-SHELL.



"A SCHOOL OF QUEER-SHAPED TROPICAL FISH SWIMMING AMONG THE REEDS IN THE TANK OF AN AQUARIUM": IN REALITY, DEW-DROPS, THREE MILLIMETRES IN DIAMETER, ADHERING TO LONGER STALKS ABOVE A GRASSY LAWN, AND EACH REFLECTING A BRIGHT PICTURE OF THE SUN.



"DECORATION BY BAKST FOR THE SCENE OF A FANTASTIC UNDER-WATER BALLET: CUNNINGLY LIGHTED FROM THE WINGS, FROM THE FOOTLIGHTS AND FROM ABOVE": IN REALITY, A SIMPLE GROUP OF THREE SEA-SHELLS, THE MIDDLE ONE OF WHICH IS FRAGILE ENOUGH TO BE TRANSPARENT.



A PAGE FOR COLLECTORS.

TWO LANDMARKS ON A LONG ROAD.

By FRANK DAVIS.

IN the courtyard of the Royal Academy I met an acquaintance who is normally as level-headed as most men. This time there was something in his eye which told me that all was not well with him. With much indignation he informed me that he had bought a season ticket for an Exhibition of French Art, and had found no furniture worth speaking about, and no porcelain, and no miniatures—and wasn't I aware that French miniaturists were more important than the ordinary common or garden painters?—and that something ought to be done about it. I escaped at last, and made a mental note of him as probably the day's most entertaining oddity—only to learn that by going out five minutes earlier than usual I had missed an earnest clerical gentleman who proposed to prove, by expensive detailed photographs, that a certain Rubens in the Louvre was really painted by Franz Hals, and that the latter had obligingly written his name all over the picture in characters that were quite obvious to anyone with elementary intelligence—except, of course, nincompoops like museum officials.

Nevertheless, this meeting in the courtyard with a man who is not normally a crank did suggest to

me that quite a number of people who may glance at this page have very vague notions of what French furniture is like, and I looked about for two objects, one very early in time, the other quite late, which might provide the most violent contrast in styles. I doubt if two examples could answer my purpose better than the two illustrations which accompany this article.

The first is the remarkable canopy known as "*Le Lit de Justice d'Argenteilles*," which is by general consent one of the finest surviving French Gothic pieces in existence. It formed a part of the famous Foule Collection—I should say, perhaps, still forms a part, for this collection was transferred to America *en bloc* by the firm of Wildenstein a good many years ago, and is now permanently housed in the new buildings of the Pennsylvania Museum. It originally formed the decoration of one corner of a hall, and beneath it the lord of the manor doubtless dispensed justice to his tenants. It dates from the end of the fifteenth century. Even when reproduced on a small scale, its fine proportions and superb carving require no further comment.

Now, here is something of roughly the same date as the Henry VII. Chapel at Westminster, and the point I want to make is that throughout the Middle Ages and down to about 1500 or so a woodworker would have found himself at home almost anywhere in Northern Europe: it is not that this splendid piece could be anything but French, but that Europe had

a generally accepted common denominator of culture which made differences of race of little account. What differences there were were of degree and not of kind—which is why it is still possible for people

to argue at incredible length the authorship of the Wilton Diptych—whether English, French, or Italian—and to suggest very plausibly that the fine picture of Richard II. on view at the exhibition (the one belonging to Westminster Abbey) was the work of a Cologne and not a Paris painter. In short, nearly everything that has come down to us from mediæval times suggests how close was the intercourse between the various countries bordering on the English Channel, and this in spite of stupid dynastic wars better described as organised banditry.

But from this moment the French and ourselves seem to part company for nearly four hundred years. There is no more an English Channel civilisation: we seem to be much more at home with the Netherlands; while the French are influenced by Italy. It is the pupils of Sir Anthony Van Dyck, Lely and Kneller, who lay the foundations of a national school of painting in this country: the great French painters of the seventeenth century went direct to Rome. One must not argue directly from painting to cabinet-making, but rather the same tendency is to be discerned: there is far more of Flanders and Germany to be seen in our sixteenth and seventeenth century furniture than there is of Italy, and the coming of Dutch William only served to popularise what was already well enough liked.

But the years were destined to bring the world of fashion back to something like that ancient similarity of outlook which is so notably illustrated by this canopy—and this explains the simple little *cartonnière* of the second illustration, which is no less French than its far more important neighbour, but at the same time is not unlike the sort of thing that was being made over here just before the Revolution.

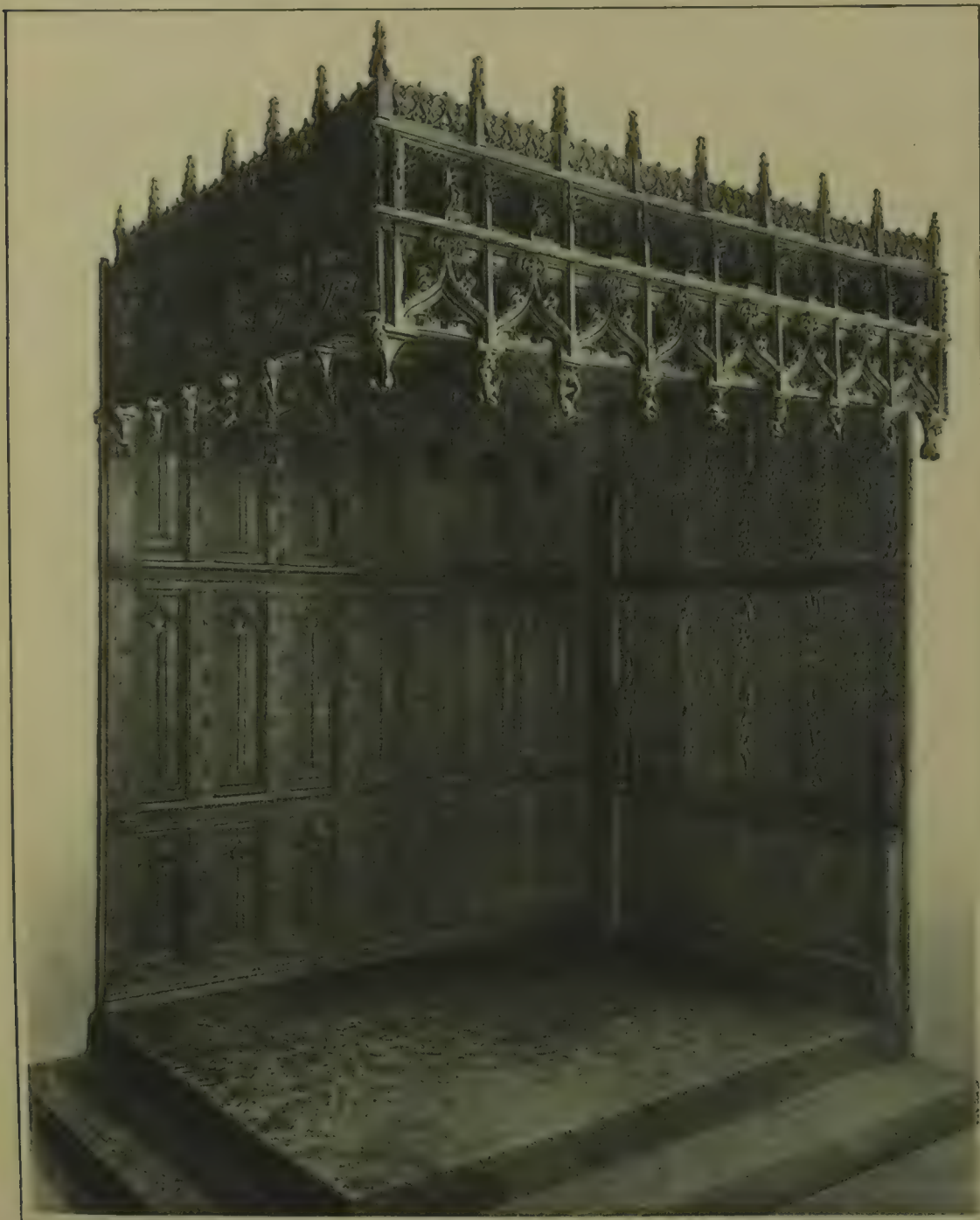
What had happened to bring back the general taste of the two countries to so nearly identical a starting-point? Several things, among them travel and a little less insularity on the part of both peoples; but it was mainly—and we are dealing with the rather small world that calls itself polite—the archaeological discoveries at Pompeii and Herculaneum. It is difficult now to realise the enthusiasm with which the learned world greeted these astonishing excavations, and the whole business rapidly touched the imagination of all sorts of people who knew small Latin and less Greek.

Here was something capable of uniting designers of both countries—severe outlines, simple smooth surfaces with very little ornament, and fine proportions. By an odd irony of fate, the Age of Reason had brought back to the cultures of our two countries an identity of outlook they had lost ever since the Age of Faith.



A TYPICAL EXAMPLE OF AN EIGHTEENTH-CENTURY STYLE IN FRENCH FURNITURE: A *CARTONNIÈRE* OF ABOUT 1780, FROM THE ROTHSCHILD COLLECTION; STAMPED WITH THE NAME OF THE MAKER, MONTIGNY. (WIDTH, 2 FT. 2 IN.)

Photograph reproduced by Courtesy of Messrs. M. Harris and Sons, New Oxford Street.



AN OUTSTANDING EXAMPLE OF THE GOTHIC STYLE OF FRENCH FURNITURE: "*LE LIT DE JUSTICE D'ARGENTEILLES*," A MAGNIFICENT CARVED CANOPY DESIGNED TO FORM THE DECORATION OF ONE CORNER OF A HALL.

Beneath this canopy, set in a corner of the Great Hall, the feudal lord of the manor doubtless dispensed justice to his tenants and his "men." It dates from the end of the fifteenth century, and it formed part of the famous Foule collection, which was transported bodily to the Pennsylvania Museum.



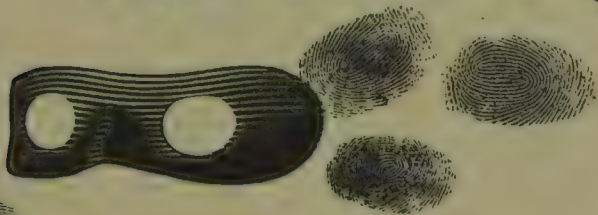
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THE WORLD OF MUSIC.

A NEW CONDUCTOR.

THE London Symphony Orchestra had a new conductor at its Albert Hall Sunday afternoon concert in a programme of Bach, Mozart, Haydn, and Brahms. I believe that Hans Weisbach, who comes from Düsseldorf, has visited this country once before; but I did not hear him on that occasion. His performance of Haydn's beautiful C major Symphony (No. 7, Breitkopf and Härtel) was notable for its liveliness, good balance, and precision, and he confirmed the excellent impression made in this work by a splendid performance of the Brahms C minor Symphony. On the following Monday night he again conducted the London Symphony Orchestra in their concert at the Queen's Hall, and I particularly liked his rendering there of the "Siegfried Idyll." Many conductors forget that this is an idyll and conduct it as if it were the "Ride of the Valkyries"; but Hans Weisbach took more slowly and softly than usual, and got a most beautiful effect, for, in spite of the slow tempo and the delicate *pianissimos*, his beat is so definite and his sense of rhythm so keen that the structure of the music never fell to pieces.

A MONSTROUS FAILURE.

As compensation for the rather conventional character of the programme at the Queen's Hall, Herr Weisbach included Max Reger's rarely played "Symphonic Prelude," a grandiose and ambitious composition written in 1909 and dedicated to Arthur Nikisch. This is one of the most laborious and ineffective attempts to be impressive that I have ever heard in a concert hall. As it takes well on half an hour to perform, everybody was mightily glad when it finally reached a conclusion after at least half-a-dozen broken-backed attempts to do so. Max Reger was frequently uninspired, but never more so than in this composition.

A REVIVAL OF MENDELSSOHN?

Mendelssohn seems coming back into favour again after a period of eclipse similar to that suffered in the world of poetry by Tennyson. Twice during the last three months I have heard his pianoforte Concerto No. 1 in G minor. The first occasion was when Karl Ulrich Schnabel, the twenty-one-year-old son of the virtuoso Artur Schnabel, played it at one

of Mr. Robert Mayer's Children's Concerts at the Central Hall, Westminster; the second was at this L.S.O. concert, when Miss Ania Dorfmann played it with Hans Weisbach conducting. Miss Dorfmann did not get the brilliance of tone and the clarity of Mr. Karl Ulrich Schnabel; otherwise it was an acceptable performance.

OPEN-AIR MUSIC AT A B.B.C. CONCERT.

The most novel item on the programme of the last B.B.C. Symphony at the Queen's Hall was Mozart's Notturmo (Serenade) for four Orchestras (K. 286). This composition was really written for performance out of doors, and the note-writer of the B.B.C. programme is justly lyrical about the effect of such a piece when played in its proper place. As he says, "the four orchestras would be placed one behind another, with the fourth so far off among the elm-trees' shade that we hardly see it, and its notes reach us like a true echo of the woodlands. . . ." Unfortunately, in spite of Mr. Adrian Boult's ingenious placing of four separate sections of his orchestra to try to get something of this effect, the result was not wholly satisfactory. Also the playing lacked the delicacy and finesse the music requires. There was no disappointment, however, with the performance of Brahms's C minor Symphony by the B.B.C. Orchestra under Mr. Adrian Boult, which was magnificent. This orchestra is now a superb instrument, and at its best, as on this occasion, it really is something for English musicians to be proud of. Also Mr. Boult as a conductor is thoroughly worthy of the fine orchestra under his command, and his rendering of this Brahms Symphony was absolutely first-class.

W. J. TURNER.

BOOKS OF THE DAY.

(Continued from Page 124.)

Mr. Allen quotes refutations of the calumny by several famous men who knew Gordon. The most impressive is that of Lord Kitchener—"They say it of Gordon; they have said it of me. Well, I am in a position to know the facts, and you may take it from me that the whole thing is a damned lie."

This "digression" (as the chapter is headed) on Gordon's taste in beverages forms relatively a very small part of Mr. Allen's book, which tells the full story of his African career, of his relations with Gladstone and the home Government, and the final tragedy, which might have been averted at the eleventh hour but for fatal delays by certain officers

(naval and military) to advance up the Nile to Khartum after the victory at Abu Klea. The record of Gordon's efforts against the slave-traders of Abyssinia has a special interest to-day. It is curious that Gordon and Gladstone, two stormy spirits once linked in a bitter controversy, should both have suffered from posthumous calumny.

New character-sketches of "the G.O.M.," Sir Richard Burton, and Wilfrid Blunt (who wanted Gladstone to send him out to treat with the Mahdi) may be found, among some two-score biographical essays, in a volume entitled "PORTRAITS." By Desmond MacCarthy (Putnam; 7s. 6d.). The author casts his net wide over statesmen, writers, and philosophers of various nations and periods, whom he portrays in a lively style. It may be another example of "impressionist" biography, but it is none the less highly entertaining.

Later I hope to deal with an important work of military annals, having a kindred interest, in some respects, to the story of Gordon; that is, a new volume in the History of the Great War, based on official documents—"MILITARY OPERATIONS—TOGOLAND AND THE CAMEROONS." 1914-1916. By Brig.-Gen. F. J. Moberley. With Illustrations and Maps (H.M. Stationery Office; 15s.). Another notable record of campaigning—this time out of an older war—is "NAPOLEON OF THE SNOWS." By Major-General Sir John Adye. With Introduction by Field-Marshal Viscount Allenby. Illustrations and Map (Nash and Grayson; 21s.). This is an able study of Bonaparte's Marengo campaign of 1800, appealing alike to the student of warfare and to the general reader. The author's object has been not to give a complete history of the operations, but rather "to show the workings of the Napoleonic mind."

C. E. B.

Of the many high-class brands of champagne which commend themselves to the discriminating consumer, it would be hard to find one more popular than Piper-Heidsieck. Founded in 1785, the house has established for itself a world-wide reputation which has been maintained down to the present day. During the past season, Piper has fully held its own amongst its rivals, and the 1923 vintage, which has proved a very fine wine with beautiful bouquet, is in excellent condition for present consumption, and is considered by many good judges to be one of the best brands of that year. In these days of rigid economy, it is welcome news to learn that it has been possible to reduce the price of Piper-Heidsieck non-vintage champagne, a wine which, in response to public demand, was put on the market about two years ago, and is of rare delicacy and quality.



THE WORLD'S VIEW

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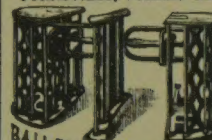
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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

MOTORING in the near future—outside of steering—will be devoid of all hand control, or at least that will be so slight that individual characteristics of the driver will matter little. Already we have automatic gear-changing, as introduced on the Armstrong-Siddeley cars. Then followed the automatic advance and retard of the sparking of the ignition-plugs, according to the load or work demanded from the engine, by using a vacuum control connected to the inlet manifold. Consequently, cars fitted with this gadget, as well as the usual bob-weight governor on the distributor, dispensed with the hand control of the ignition on the steering-wheel. As if these two automatic systems still left the driver with too much to do, the next automatic control provided was also an ignition device. In this new device, once the key is inserted in the ignition lock and the engine is started, the driver cannot "stall" the motor. This is a 1932 improvement, and, as I cannot claim personal experience of its action, I must take the motor manufacturer's claim that this is so.

This addition to self-acting mechanism on the car left the driver with only two actions to perform when starting up the engine from cold. The first was to pull out the choke on the dashboard in order to diminish the air inlet to the mixing chamber of the carburetter, and the second item was to push down the engine-starter's electric motor control button. Now the first of these has been taken away from him and made an automatic choke, so the driver has only to press the starter button and nothing else to do but wait until the engine starts firing.

Automatic Choke : Latest Device.

This device, which automatically operates the choke valve in a carburetter, eliminates all manual working of the usual choke control mounted on the dashboard. It is stated that its action is more positive and efficient for starting the engine at any temperature than is the hand control. The automatic choke consists of a thermostatic spring, a mechanical connection to

[Continued in column 3.]

CHESS.

CONDUCTED BY ERNEST IRVING.

To CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, "The Illustrated London News," 346, Strand, W.C.2.

SOLUTION OF GAME PROBLEM No. LXVII.

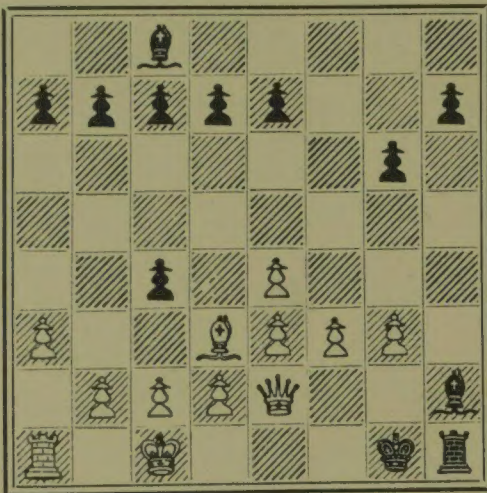
[r1bqriki ; pppspbp ; 3p1sp1 ; 8 ; 2Bp1B2 ; 2P1PS1P ; PP1SiPP1 ; R2QK2R—White to play and win.]

Sir George Thomas (White) played 9. B×Pch! If the K moves, B×R 10. with a tangible advantage; and if 9. — K×B, then 10. KtKt5ch followed by KtK6 wins the Queen. Moral: Fabian tactics may be carried too far.

GAME PROBLEM No. LXIX.

By B. SOMMER (Die Schwalbe).

BLACK (12 pieces).



WHITE (12 pieces).

[In Forsyth Notation : 2b5 ; pppp2p ; 6p1 ; 8 ; 2p1P3 ; P2BPP1 ; 1PPP2b ; R1K3kr.]

White to play and mate in half a move.

PROBLEMS BY MY FRIENDS.

We have to acknowledge, with gratitude, Mr. Alain C. White's "Christmas-Card," which this year takes the form of a collection of 185 problems, each by a different composer and including every variety. We take this week's Game Problem from the collection, and tully expect a shower of brick-bats from irate solvers. There is no trick in it, the solution being logical and compulsory. We were pleased to see included in the collection Rudolf l'Hermet's beautiful little three-er

(No. 4067 in the I.L.N.), with a picture of Mr. R. B. Cooke, also a valued contributor to our columns, in the act of solving it.

CORRECT SOLUTIONS OF PROBLEMS Nos. 4090 and 4091 received from J M K Lupton (Richmond), and E Pinkney (Driffield); of No. 4092 from J M K Lupton (Richmond), Julio Mond (Seville), P J Wood (Wakefield), and Alfred Morris (Carmarthen); of No. 4093 from P J Wood (Wakefield), Julio Mond (Seville), Senex (Darwen), R B Cooke (Portland, Me.), John Hannan (Newburgh, N.Y.), Alfred Morris (Carmarthen), B Trumper (Llanbradach), T K Wigan (Woking), Armand Godoy jun. (Leysin), and H Richards (Hove).

CORRECT SOLUTIONS OF GAME PROBLEM No. LXVI. received from J Barry Brown (Naas), J W Smedley (Brooklyn), and E Pinkney (Driffield); of No. LXVII. from Julio Mond (Seville), J Barry Brown (Naas), J W Smedley (Brooklyn), Alfred Morris (Carmarthen), B Trumper (Llanbradach), E G S Churchill (Blockley), and J Clifford (London); and of No. LXVIII. from H Richards (Hove), F N Braund (Ware), and Alfred Morris (Carmarthen).

ANSWERS TO CORRESPONDENTS.

E PINKNEY (Driffield).—In Game Problem No. LX, the PR3 is there all right in the diagram, but it is omitted from the Forsyth beneath; this no doubt explains the coincidence of which you speak.

ALFRED MORRIS (Carmarthen).—In Game Problem No. LXII., after 1. BQ8, Black plays BQ1, in order to command the square d8 from either flank. In No. LXV., if 1. — QB3, as you suggest, then R×R, and Black cannot reply R×R or his King would go.

[Continued.]

the carburetter, a vacuum piston, and a safety release lever. Also an off-set choke valve is necessary in the carburetter itself. For that reason a new model Stromberg carburetter has been designed for use with the automatic choke. So the two devices are sold as a single unit to be fitted on the car. Already the Oldsmobile six- and eight-cylinder cars for this year have adopted this device as a standard equipment, which is evidence strongly in its favour. When the engine is cold—that is, below 70 degrees Fahr.—the thermostatic spring closes the air choke valve and gradually opens it as the engine warms up, until at 120 degrees Fahr. and above that temperature, the valve is wide open, and remains so. By this means the automatic choke maintains a correct mixture in the carburetter at any temperature. The mechanical linkage locks the choke valve in the closed position after the thermostat has closed it, in order to hold the valve shut while cranking up the engine in starting. This mechanical link is unlocked by the action of a vacuum piston as soon as the engine fires, and the vacuum from the manifold allows the choke valve to open against the thermostatic spring tension.

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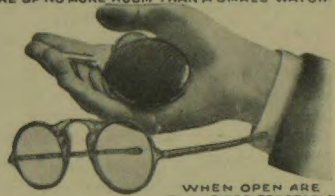


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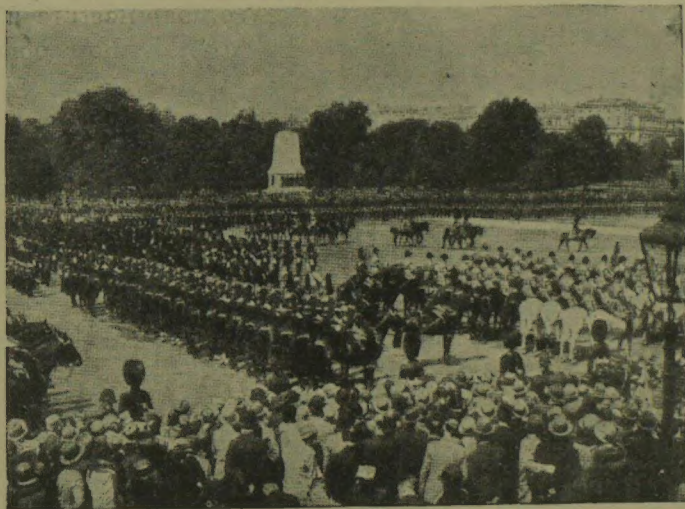


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